Buffy
the Vampire Slayer™

JOSS
WHEDON

JANE
ESPENSON

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GREENBERG

JIM
KRUEGER

DOUG
PETRIE

CLIFF
RICHARDS

KARL
MOLINE

# Buffy the Vampire Slayer™

## SEASON 8 VOLUME 3

A new world order is established, where vampires reign supreme, and Slayers are public enemy number one . . .

Events driven by the newest Big Bad, Twilight, have forced vampires into the mainstream, causing Buffy and her Slayer army to quickly fall under public scrutiny. With vampire Harmony Kendall bringing the glitz, glamour, and fun of the afterlife to the public through her interactive reality TV show, and adorable Vampy Cat toys flooding the market, Buffy is at a loss. Adding to the problem is gun-toting, power-hungry Simone, who exploits her own Slayer abilities. Meanwhile, Faith and Giles continue their mission to help Slayers learn to hone their newfound abilities, and Dawn finally deals with her growing pains.

Without a solution for the world's ire toward Slayers, Buffy goes underground just as Twilight's army closes in. She and the Slayers retreat to the Tibetan mountains, where they seek aid from Oz, the only person who has learned to control the magic that changes him from man to werewolf. If the Slayers can somehow hide their magic, perhaps Twilight will lose their trail and they can live in peace. For now.

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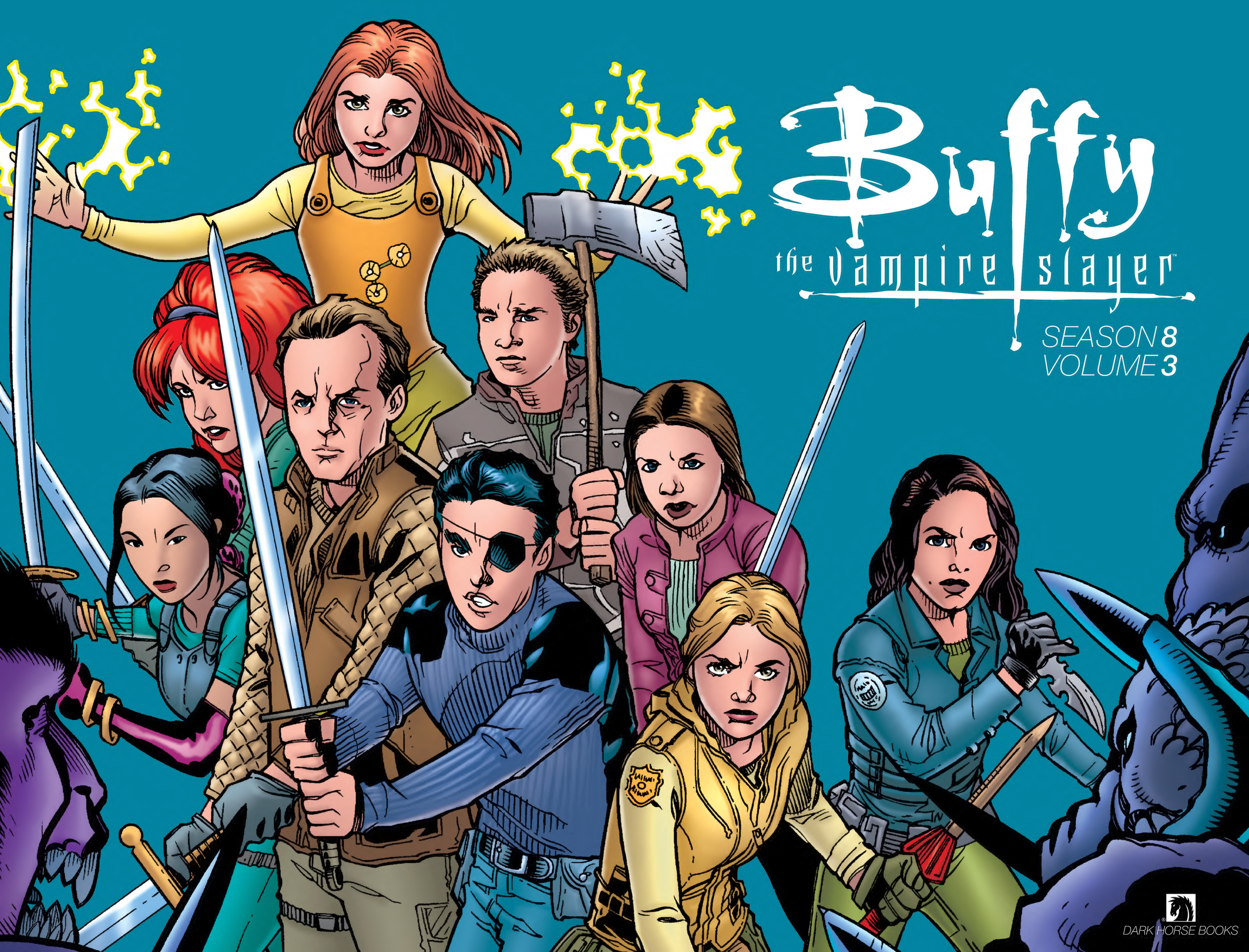
# Buffy the Vampire Slayer™

SEASON 8
VOLUME 3



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Published by
DARK HORSE BOOKS

A division of
DARK HORSE COMICS, INC.
10956 SE Main Street
Milwaukie, Oregon 97222

DarkHorse.com

First print edition: December 2012
Digital ISBN 978-1-63008-625-1

Special thanks to Lauren Winarski at Twentieth Century Fox,
Debbie Olshan, Bob Harris, Natalie Farrell, and Brendan Wright.

To find a comic shop in your area, call the
Comic Shop Locator Service: (888) 266-4226.

*This volume reprints* Buffy the Vampire Slayer *Season 8 #21–#30 and "Buffy the Vampire Slayer: Harmony Bites," "Buffy the Vampire Slayer: Vampy Cat Play Friend," and "Buffy the Vampire Slayer: Harmony Comes to the Nation," from* MySpace Dark Horse Presents *#18, #19, and #25.*

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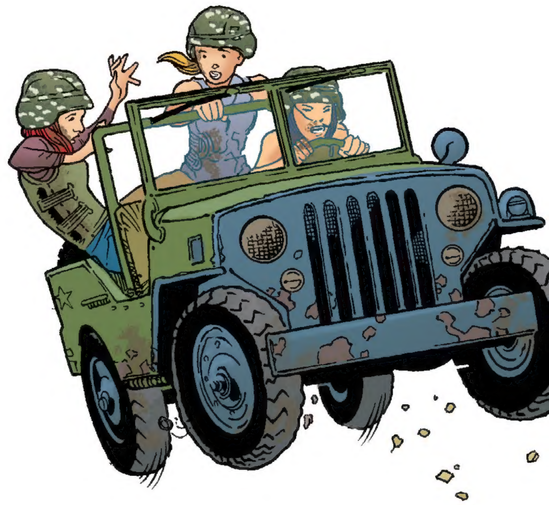
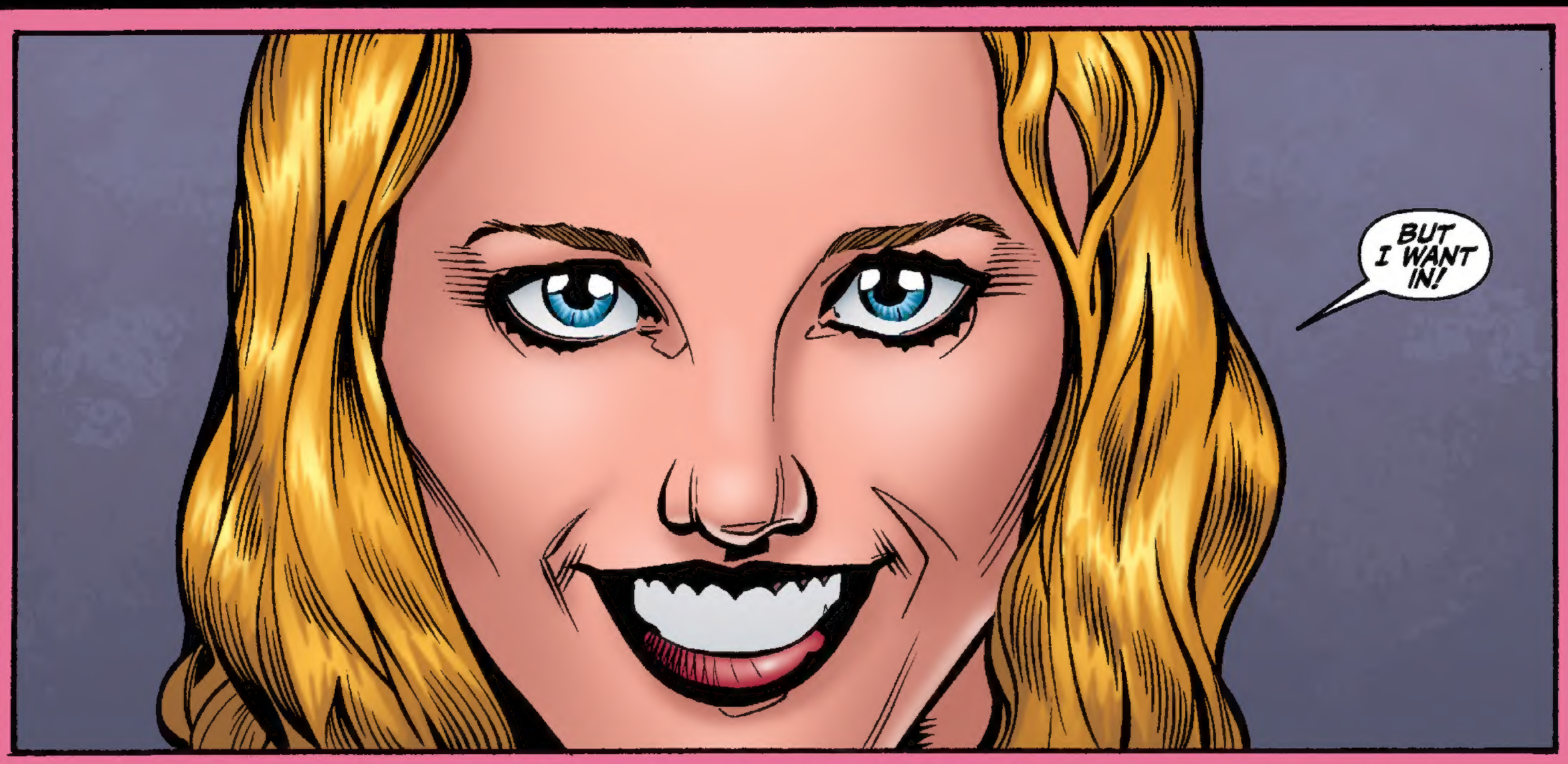


# HARMONIC




# DIVERGENCE

elite

SORRY, MA'AM, CAN'T HELP YOU.

OH, CAN YOU REALLY SAY NO TO THIS PERKY PAIR?

NO ANIMALS IN THE CLUB.

C'MON, GIRLS.

"OOH. SOMEONE FAMOUS! I'VE GOT URINE RUNNING DOWN MY LEG!"

WHO IS HE?

"HERE'S THE THING ABOUT FAME. IT'S GOOD TO TOUCH."

IT'S LINDSAY LOHAN'S MOTHER!

"I'M GONNA TOUCH SOME FAME!"

KLICK

FLASH

KLICK

"CHECK OUT HOW HOT I LOOK!

"SLEEPY EYES. VERY PARIS.

"TOUSLED HAIR. OVER THE S.V.F.* EXOTIC.

*WE THINK S.V.F. MEANS "SEXY VAMPIRE FOREHEAD" -EDITORS

"BLOODSTAINED AND ALSO PLUMP LIPS."

CUT *THAT* GUY OUT OF THE THING AND IT'S THE BEST DARN HEADSHOT I EVER HAD!

VOUGE

COSMO

# Hot Vamp Gets Taste of A Dick

"T.M.Z. PICKS IT UP, AND E.T. HAS IT, TOO. EVERYONE'S CURIOUS ABOUT US VAMPS THESE DAYS. I THINK I FINGERED A ZEITGEIST.

"THIS IS C.A.A. NO ONE KNOWS WHAT THAT STANDS FOR, BUT IT'S A BIG SCARY BUILDING WITH A HOLE IN IT AND IT'S FULL OF AGENTS. THEY WORK LATE."

2000

EXCUSE ME, AGENT?

"A LOT OF GUYS DON'T KNOW YOU CAN GET BITTEN BUT NOT DIE. WHEN THEY FIND THAT OUT, THEY'RE ALL CURIOUS.

Ding

"HE AGREED TO SET UP A COUPLE MEETINGS.

"THIS IS THE M.T.V. BUILDING IN SANTA MONICA. NO ONE KNOWS WHAT THAT STANDS FOR EITHER, BUT THEY DO REALITY SHOWS. THEY AGREED TO MEET AFTER SUNSET."

MTV NETWORK

...AND YOU CAN JUST FOLLOW ME AROUND, AND WATCH MY LIFE, SEE ME WITH MY FRIENDS WHO YOU CAN CAST PEOPLE FOR AND I'LL MOSTLY BE BITING PEOPLE AT WILD PARTIES AND YOU CAN CALL IT *HARMONY BITES!*

"PITCHING IS FUN!"

HMM... I DUNNO. SEEMS LIKE IT NEEDS A VILLAIN.

NO, SEE, THAT'S THE HOOK!

WITH ME, YOU GET A HERO...

WITH A VILLAIN BUILT IN!

"I HAVE A TELEVISION SHOW!

"I HAVE A CAMERA CREW!

"I HAVE A STORY LINE!

"THE NUMBERS ARE SOFT, BUT I THINK WE CAN TURN IT AROUND. WE'RE GOING TO PUT MORE MONEY INTO PROMOTIONS. I'M GOING TO BE IN *PEOPLE!*"

MTV VAMPING FOR TIME; BAD TIMING FOR VAMPS?

WHAT THE HELL?

PFFFT. SHE'S NO TINA FEY.

"SEXIEST GIRL (NOT) ALIVE"

"THEY EVEN GIVE ME BILLBOARDS. OLD MEDIA SUCKS BUT SO DO I, L.O.L."

Harmony Bites
MTV 1pm Weeknights

BUT I WANT OUT.

I FINALLY SAY IT ON MY SIXTEENTH BIRTHDAY.

THE OTHER GIRLS AREN'T TAKING IT TOO GOOD.

THOK

OOONF!

WELL. THIS CHANGES STUFF.

I FEEL TOTALLY FREE.

BUT I FIGURE IT WON'T LAST.

IF I KNOW ANYTHING ABOUT GOOD LUCK, IT'S THAT SOMEONE ALWAYS SHOWS UP TO TAKE IT AWAY.

LCD FLAT SCREEN

New LCD $

I CAN'T CONTROL MY STRENGTH! AND I'M HAVING DREAMS THAT ARE STRANGE AND DISTURB ME.

DREAMS OF BEING ANOTHER GIRL, IN ANOTHER TIME?

I'M NOT GONNA GO FIND THEM. IF THEY WANT ME, THEY HAVE TO FIND ME.

A WEEK LATER...

HI. CAN WE TALK ABOUT YOUR DESTINY?

OH, CRAP.

LET US TALK OF THE VAMPYRS.

I HEARD THEY CAN BITE YOU WITHOUT KILLING YOU. SO WHAT'S THE HARM?

OH, SEÑORITA, YOU HAVE A LOT TO LEARN.

THEY ARE WITHOUT CONSCIENCE! NO SENSE OF EMPATHY, NO CONNECTION TO THE SORROWS OF OTHERS! UNDEAD SOULLESS CREATURES OF THE DARK!

UH-HUH.

THEY TAKE ADVANTAGE OF THE WEAK ONES...

...PEOPLE WITHOUT PROTECTORS, PEOPLE WHO TURN TOWARD POWER BECAUSE THEY HAVE NONE, AND THEN FIND THEMSELVES VICTIMIZED BY IT.

I'M IN. WHERE ARE THEY AND HOW BAD CAN I KILL 'EM?

I'LL CALL BUFFY. SHE'LL WANT TO WELCOME YOU.

HELLO?

THE GIRL TALKS A LOT, BUT IT'S KIND OF A CRAPPY CONNECTION.

HONOR... BRFFFF... DUTY. TOGETHER... OVER BZZT DEATH... EVIL CANDY... SOMETIMES THERE ARE SNAKES... HONOR.

WE'LL PROTECT YOU. WE'LL TRAIN YOU. YOU'LL BE PART OF A FAMILY...

TOGETHERNESS! UNITY! SISTERHOOD!

I UNDERSTAND THOSE WORDS. I'VE HEARD 'EM BEFORE.

HARMONY BITES

MTV 7PM WEEKNIGHTS

I THINK SHE HUNG UP.

I'LL SLAY THE HELL OUT OF VAMPIRES. BUT I AIN'T JOINING NO OTHER BUNCH OF GIRLS. I'M DOING THIS ALONE.

I DON'T EVEN LIKE THE MEMBERSHIP CARD I STILL GOT.

It's Tuckilas

Do You Ink I'm Sexy

CAN I SEE?

DO YOU INK I'M SEXY

TATTOO

BETTER.

OOH! CLEM! LOOK AT THIS PLACE! IT'S SO AUTHENTIC AND GRUBBY!

VERY DOWNWARD-SPIRAL CHIC.

WHAT THE PINK HELL IS *THIS?*

IT'S HARMONY. YOU KNOW HER SHOW, *HARMONY BITES,* RIGHT?

UM... NO.

THAT'S OKAY. IT'S PROBABLY NOT GONNA MAKE IT. REALITY SHOW ABOUT A VAMPIRE, ONLY NOTHING MUCH EVER HAPPENS.

ARE YOU GETTING A TATTOO? YOU SHOULD GET A TATTOO.

A VAMPIRE?

5.5

FLASH

I DUNNO...

EVERYONE LIKES A FLAMING FLYING SKULL.

I HAVE A LITTLE CARTOON DUCK... SOMEWHERE...

SO, UM, WHAT IF I WANTED TO TALK TO HARMONY ALONE?

I DUNNO ABOUT ALONE, BUT WE SHOOT AT A RENTED HOUSE, UP IN THE HILLS. YOU CAN COME ON BY IF YOU WANT. WE NEED HOT EXTRAS FOR A PARTY SCENE TONIGHT.

I LIKE A PARTY.

SEEMS FUNNY TO ME. SECURITY WORKING A PARTY WHERE EVERYONE'S HOPING TO GET BIT BY A MONSTER.

BUT STILL, THEY'RE NOT HAPPY WITH A FOOTLONG PIECE OF SPLINTERED LUMBER.

NICE... THAT A BITE?

WHAT? OH, NO. IT'S NOT A BITE.

OH. MAYBE YOU'LL GET LUCKY TONIGHT, THOUGH. IT'S FUN WHEN IT HAPPENS. IT'S LIKE, YOU FEEL WEAKER, BUT YOU FEEL LIKE THAT'S OKAY.

WE'RE GONNA BRING IN HARMONY AND SOME OF THE MAJOR PLAYERS IN A LITTLE BIT, BUT FIRST WE'RE GONNA SHOOT YOU GUYS JUST HAVING A GOOD TIME, OKAY?

NOW, THE MUSIC'S GONNA BE LOUD UNTIL HARMONY COMES IN, THEN IT'LL BE REAL SOFT SO WE CAN HEAR WHATEVER SHE MIGHT DO...

...NOW *PARTY! WHOO!*

GIRL'S AROUND HERE SOMEWHERE. AND I NEED A STAKE...

IT'S MY PARTY AND I CAN HAVE MORE THAN ONE DATE IF I WANT TO!

I DON'T KNOW IF YOU DESERVE THAT.

BUT I WANT TO BE SOMETHING SPECIAL TO YOU! COME ON, TURN ME INTO A VAMPIRE LIKE YOU AND WE CAN BE TOGETHER FOREVER!

DON'T LOOK AT HER. DON'T LOOK INTO THE CAMERA. COME ON, KEEP DANCING!

A STAKE... A STAKE... SOMETHING HAS TO BE WOOD.

HEY!

Skplinta

YIIIP?

GLOMM

OW!

THUMP

OOMFF.

DIRTY STINKING BLOODSUCKER. THESE ARE KIDS!

CHUNK!

"OH, MY ACHIN' ANKLES.

"I'M TERRIFIED. THIS GIRL IS CLEARLY A SLAYER.

THWK

"PEOPLE ARE GONNA LIKE SLAYERS, RIGHT? THIS COULD REALLY HURT MY SHOW."

SHWIPK

SNNNRRRRL...

SNNNRRRRL...

SNNNRRRRL...

THAT'S NOT ENTERTAINMENT!

SNNNRRRRL...

OH MY GOD.

VARIETY.COM SAYS IT'S MAKING RATINGS HISTORY AND SETTING DOWNLOAD RECORDS.

*AND* IT MADE M.T.V. THE HIGHEST-RATED CABLE NETWORK LAST NIGHT, AND SECOND OVERALL, TRAILING ONLY *AMERICAN IDOL*. IT'S A PHENOMENON!

ALL THE SHOW NEEDED WAS A VILLAIN!

AND NOW WE HAVE THOUSANDS OF THEM. WE'RE DOING SOME INVESTIGATING, BUT IT SEEMS LIKE THERE'S A WHOLE SLAYER ARMY. VERY ORGANIZED, VERY VIOLENT. BEST VILLAINS SINCE THE NAZIS!

BETTER!

YAY!

SCHEDULE
"WHO WANTS TO BE SIRED?"
"FLAVOR OF BLOOD"
"UNDEAD CHEF"
"PROJECT VAMPIRE"

"BETTER THAN NAZIS! CAN YOU FEEL THE ZEITGEIST? IT'S ALL TINGLY!"

WHAT THE HELL IS WRONG WITH PEOPLE?

PEOPLE SUCK. OOH. ANDERSON COOPER.

SPICE WORLD

*SLAYERS.* WHAT IS THIS SHADOWY ORGANIZATION? WE'VE DONE SOME *DIGGING.* THEY SAY THEY'RE OUR PROTECTORS, AS FIGHTERS IN SOME GRAND BATTLE AGAINST *"EVIL."* BUT WHO DECIDES WHAT IS EVIL? AND, SOME ARE ASKING, WHO PROTECTS US FROM *THEM?* KEEPING US HONEST TONIGHT, OUR GUEST, TELEVISION PERSONALITY HARMONY KENDALL.

COOPER 360

YOU PROMISED TO INTRODUCE...

AND HER DOG, QUEEN PUFFLES OF POMERANIA.

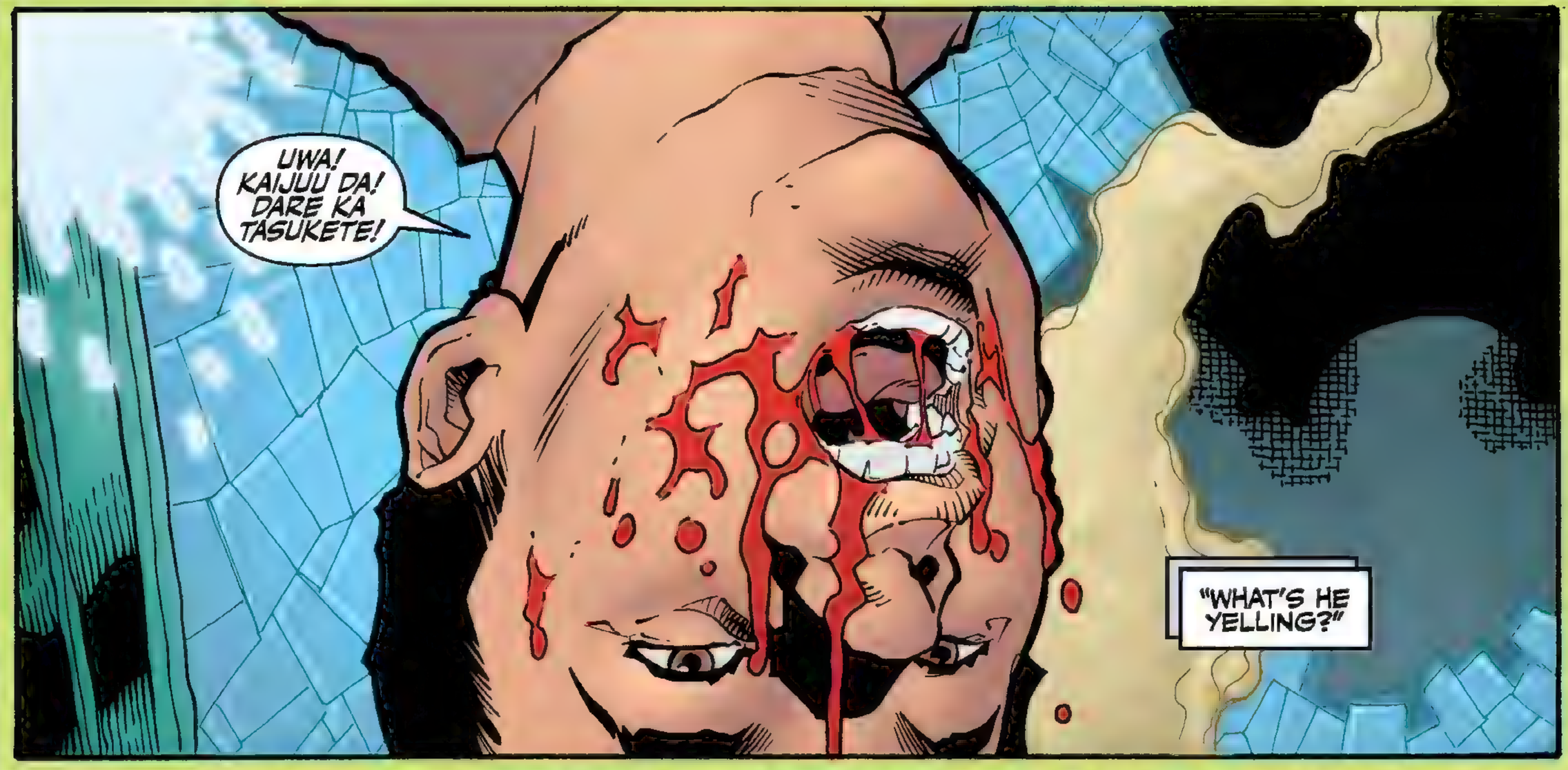
DID YOU HEAR ANDERSON COOPER ON THE T.V.?

BUFFY, IT SEEMS LIKE THE WORLD DOESN'T KNOW WE'RE THE GOOD GUYS.

NO. THEY DO. THEY HAVE TO. RIGHT? THEY CAN TELL WHO'S WEARING THE WHITE HATS.

The End

# Swell



"MONSTER. BIG #%€@ING MONSTER."

UH... HOW BIG?

SATSU! TARGET ACQUIRED! BEARING NORTH-NORTHEAST!

STEER HIM AWAY FROM THE *CROWDS!* FORCE HIM TOWARDS *THE BRIDGE!*

COPY -- UFFF!

CHECK ON AYUMI. TELL HER TRY DUCKING NEXT TIME.

WHAT'S YOUR PLAN?

BLOOD.

SCREAMING.

THE USUAL.

OH CRAP...

SANTORIO CORP.

OH CRAP OH CRAP OH --

CRAP!

SLIICE

SLIICE

UFFF!

KLUD

ZZRP

KENNEDY?!

YOU SEE THE *TAIL* ON THAT THING? *MOMMA!* YOU SHOULD TRY *DUCKING* NEXT TIME.

WHAT ARE YOU DOING HERE?

JUST IN THE NEIGHBORHOOD. I THOUGHT I'D DROP IN AND ELECTROCUTE A WHATEVER-THE-HELL-THAT-WAS.

BUFFY SENT YOU, DIDN'T SHE?

SATSU, YOU WERE PROMOTED TO CELL LEADER LIKE TWO MINUTES AGO.

STANDARD OP TO RUN A PERFORMANCE REVIEW. ESPECIALLY SINCE YOUR REPORT ON THE KOREAN INCIDENT WAS BEYOND VAGUE.

IF BUFFY WANTS TO REVIEW MY ASS, SHE CAN DO IT HERSELF. WON'T BE THE FIRST TIME.

DON'T BE A BRAT, SLINKY. THAT'S MY PROFESSION, AND I DON'T LIKE AMATEURS CROWDING ME.

...GRRRR...

KLUNK

GRRR?

BUFFY SENDS THE *OTHER LESBIAN SLAYER* TO CHECK UP ON ME, AND I'M THE ONE YOU'RE YELLING AT?

SANTO

LOOK, BUFFY DIDN'T SEND ME, OKAY? I VOLUNTEERED.

BECAUSE YOU'RE THE OTHER LESBIAN.

BECAUSE I WANTED YOU TO KNOW YOU'RE NOT THE ONLY FOOL TO EVER WRINKLE THE SHEETS WITH A STRAIGHT GIRL.

IT WASN'T JUST WRINKLES.

IT WAS TRUE LOVE.

YEAH, YEAH, EVERYBODY KNOWS THE STORY. YOUR KISS BROUGHT BUFFY OUT OF A MYSTICAL COMA.

BUT SLEEPING BEAUTY WASN'T GAY. AND NEITHER IS BUFFY.

DESPITE RECENTLY TAKING A SKINNY DIP IN THAT POOL.

IT WAS MORE THAN A DIP. IT WAS A PLUNGE. A BIG, WET--

YOU HAD A THING, I GET IT! TIME TO TOWEL OFF AND FACE THE HETERO.

YOU, GAY. BUFFY, *NOT.*

MY ADVICE? LOSE THE CINNAMON LIPPY GLOSS YOU LAID ON HER AND TRY KISSING SOMEONE WHO CAN GIVE YOU THEIR HEART. NOT JUST THEIR BODY.

BUT I REALLY LOVE CINNAMON.

YEAH, IT'S GREAT. BUT THERE ARE A LOT OF OTHER FLAVORS OUT THERE. MAYBE IT'S TIME TO TRY A NEW ONE.

AND THAT CONCLUDES THE MOLLYCODDLE. I WAS SENT HERE FOR AN EVAL, SO LET'S START THE UATION WITH THE OBVIOUS.

WHAT'S IN THE SACK?

"IT'S A WHAT?!"

A VAMPY CAT!

A WHO WHAT NOW?

VAMPY CAT, THE NEW HAPPY CAT VARIANT. PRE-ORDERS ARE THROUGH THE ROOF, BUT IT'S NOT SUPPOSED TO HIT THE MARKET UNTIL NEXT WEEK.

VAMPIRES AREN'T *CUTE* AND *FLUFFY!* AND A *KITTY CAT?* *COME ON!*

SINCE THAT IDIOT HARMONY'S REALITY SHOW TOOK OFF, EVERYBODY'S OBSESSED WITH FANGS AND LUMPY FOREHEADS.

PUBLIC'S SWALLOWING THEIR UNDEAD BULL BY THE HANDFUL.

*VAMPY CAT!*
*GRRR! ARGH!*
*HE'LL LOVE*
*YOU TO*
*THE SANTORIO*
*CORPORATION!*

THIS ONE MUST BE A PROTOTYPE OR SOMETHING. WHICH EXPLAINS THE ARMORED CAR.

"BUT WHY WOULD A FOUR-ARMED WHATCHAMACALLIT WANT TO STEAL A VAMPY CAT?"

THE SLAYER BITCH TOOK THE BAIT -- *AND MY HAND!*

MY BEAUTIFUL FOURTH HAND!

YOU HAVE DONE WELL, GUNYARR-SAN. AND YOU SHALL BE REWARDED...

...WITH A QUICK DEATH.

CRAP.

DUCKING IS JUST AS IMPORTANT AS THE HITTING, AYUMI. MORE. DUCK, DON'T GET HIT.

THAT THING HAD FOUR ARMS! I DUCKED THE FIRST THREE!

:YAWN:
PLEASE TELL ME YOUR COFFEE SUCKS LESS THAN YOUR BEDS, WHICH, B.T.W., SUCK -- *OH MY GOD!*

WHAT THE HELL ARE YOU *WEARING?!*

IT'S A *FURISODE!* GIRLS WEAR THEM WHEN THEY COME OF AGE TO SHOW THEY'RE SINGLE AND AVAILABLE FOR MARRIAGE.

MY PARENTS BOUGHT IT FOR ME. BEFORE I DESTROYED THEM WITH MY GAYNESS.

AH, THEY WERE SO RIGHT! THE WHOLE KISSING GIRLS THING? *BLECHH!*

GIRLS SHOULD KISS BOYS AND HAVE THEIR BABIES!

MMM, *BABIES!* WE SHOULD *MAKE* SOME LIKE NORMAL GIRLS, INSTEAD OF RUNNING AROUND HITTING PEOPLE ALL THE TIME. I MEAN, WHY ARE SLAYERS SO *AGGRO?*

WITH THE HACKING AND THE CHOPPING AND THE STAKING! WE SHOULD BE ASHAMED OF OURSELVES, BRINGING SO MUCH MISERY INTO THE WORLD!

I DON'T KNOW WHAT THE GEISHA'S GOTTEN INTO YOU, BUT MAYBE WE OUGHTA MOSEY DOWN TO YOUR RESIDENT WITCH AND --

TAKE YOUR STINKING PAWS OFF ME, YOU DAMN DIRTY SLAYER!

HEY! LET'S JUST, UH... HEY!

WE'RE NOTHING BUT A BUNCH OF SELF-RIGHTEOUS LITTLE OVARIES! WE MARCH AROUND PLAYING SOLDIER, DECIDING WHO'S EVIL AND WHO'S NOT.

*WE'RE* THE EVIL ONES! AND WE'RE GOING TO GET WHAT WE DESER--

KLUDD

WHUKK

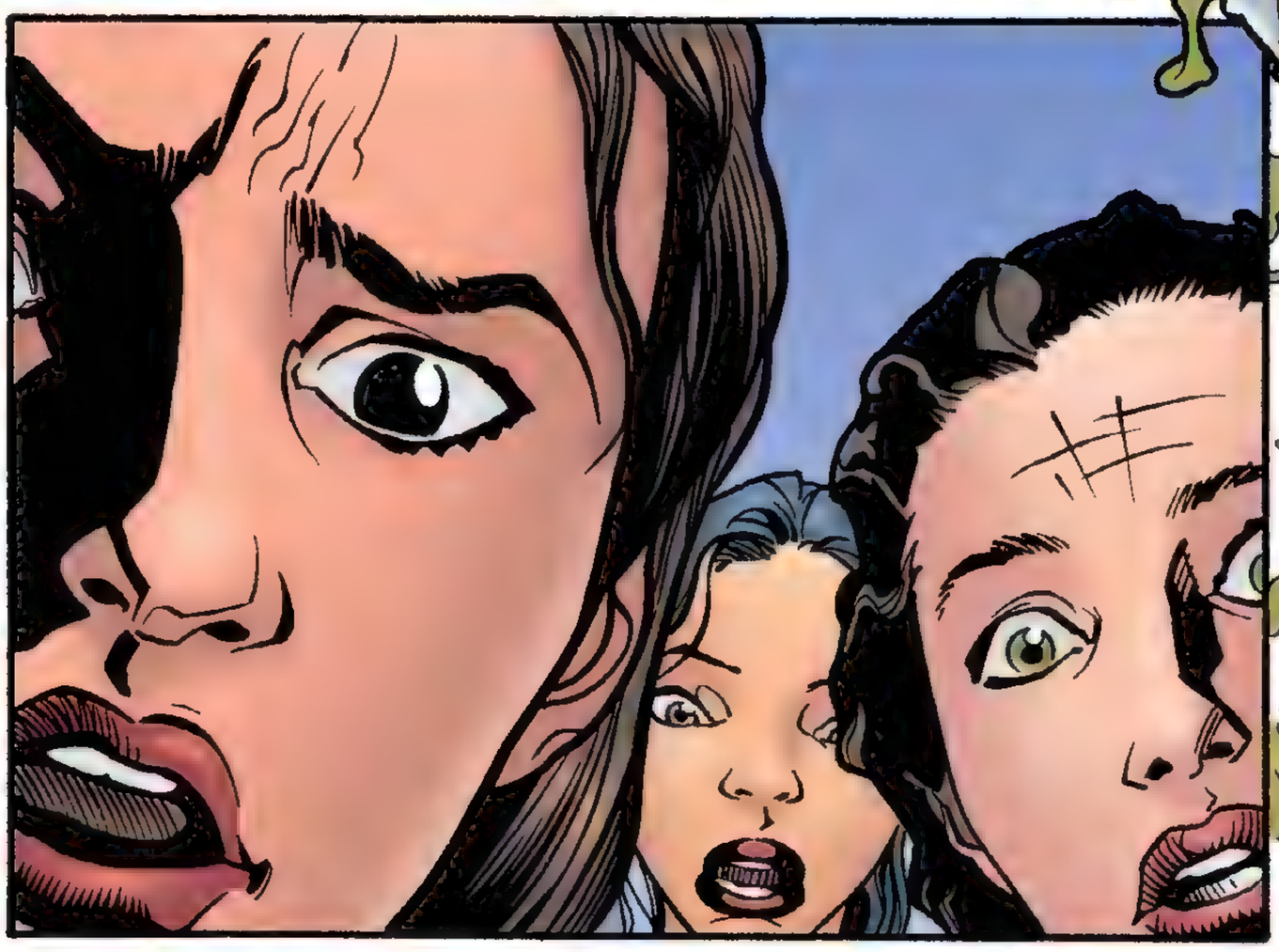
THAT THE BEST YOU GOT, GIRL LICKER?

UFFF!

THUD!

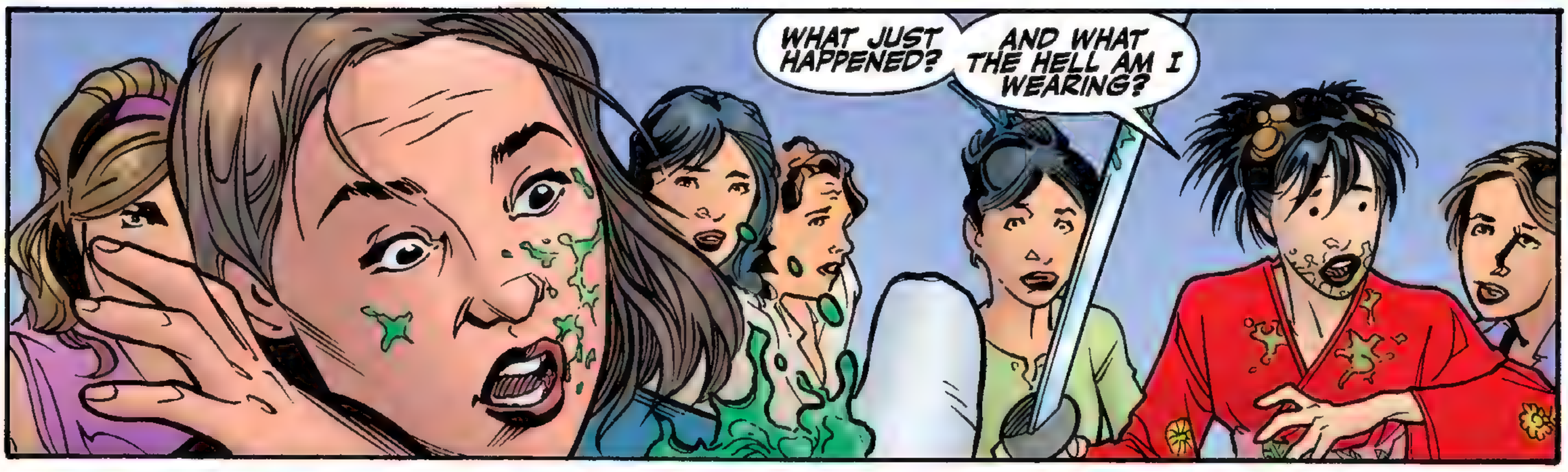
HUARK

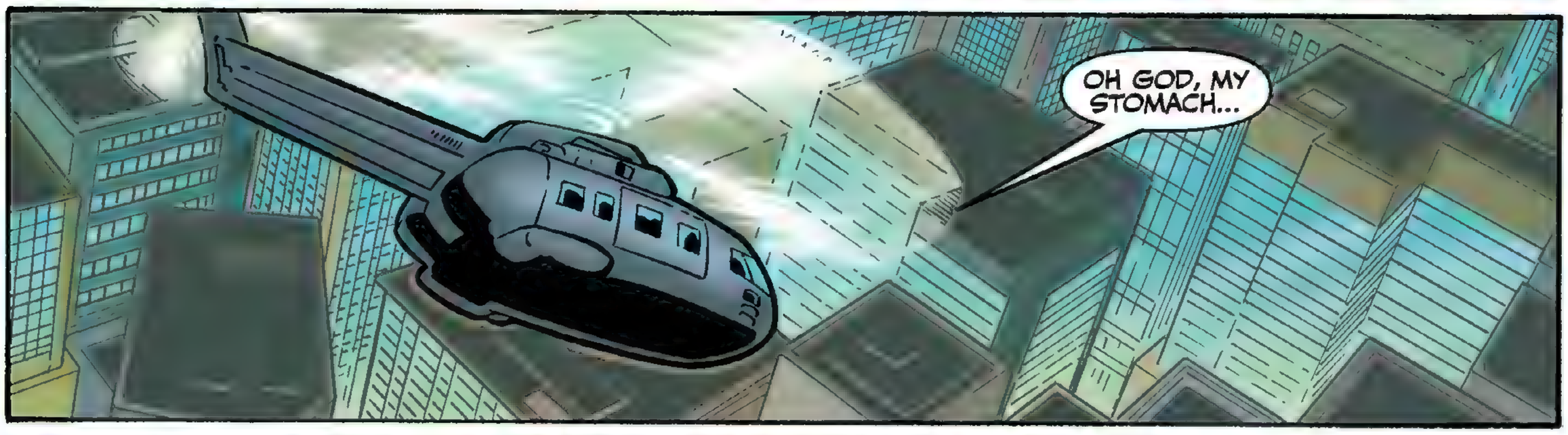
I AM DISCOVERED, MY BROTHERS!

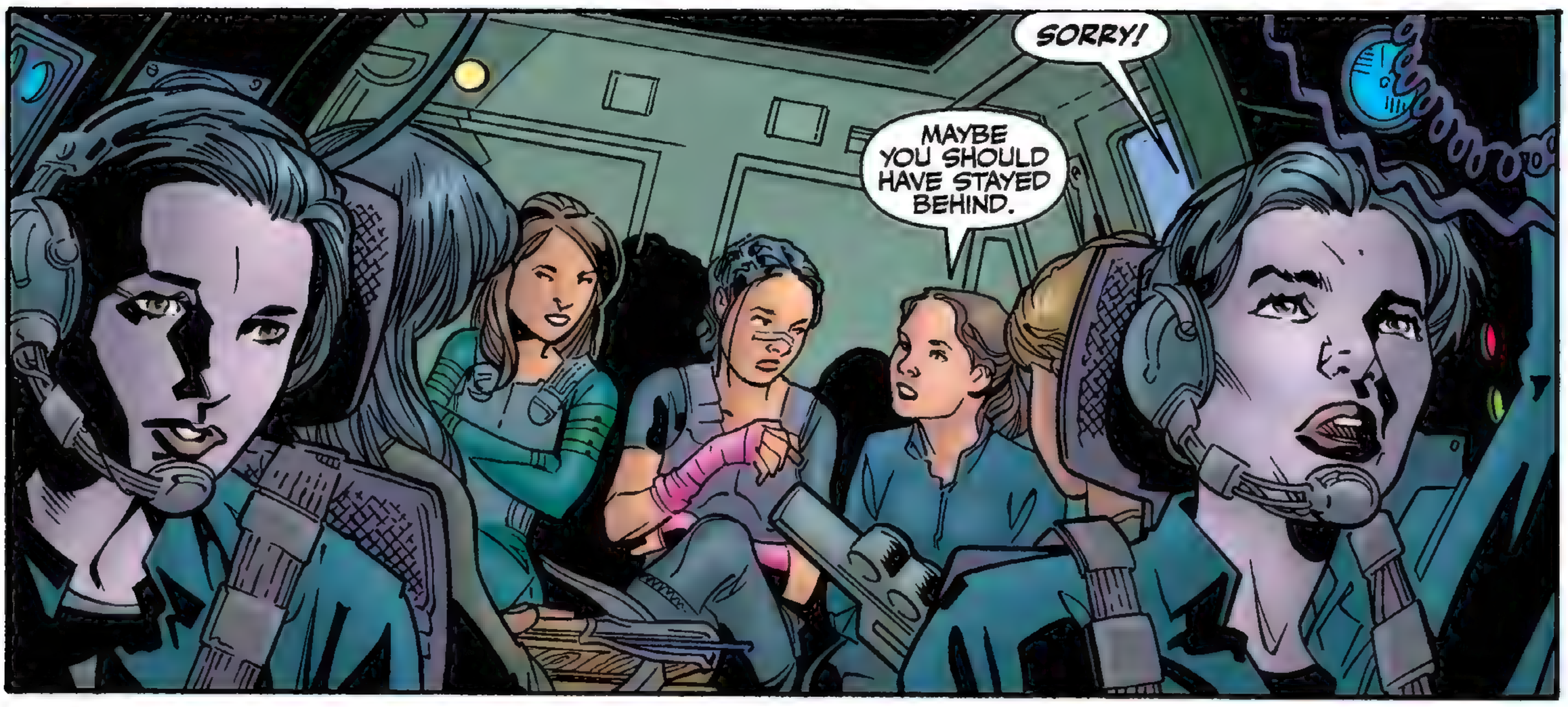


USE WHAT I HAVE GIVEN! STRIKE AT THE HEART OF THE BEAST!
AHHHH! GET IT OFF ME! GET IT --

SLICE


WHAT JUST HAPPENED?
AND WHAT THE HELL AM I WEARING?


OH GOD, MY STOMACH...


SORRY!
MAYBE YOU SHOULD HAVE STAYED BEHIND.

SCREW THAT.
WHOLE BOTTLE OF MOUTHWASH, AND I CAN STILL TASTE THAT FURRY LITTLE BASTARD.
I WANT TO HIT SOMETHING.

A LOT.

STAY FROSTY. ANYTHING SMALL AND FLUFFY MOVES...

SANTORIO CORP.

...KILL IT?

GOOD THING I KICKED THE KITTY OUT OF YOU BEFORE IT SUCKED YOU DRY.

THANKS. AND *OW.*

MALITA, GET ON A TERMINAL. FUZZY WAS YELLING ABOUT HIS BROTHERS. FIND THEM.

THE ENTIRE VAMPY CAT INVENTORY SHIPPED AN HOUR AGO. THEY'RE GOING GLOBAL.

DOWNLOAD A TARGET MANIFEST. I'LL NOTIFY ALL SLAYER CELLS WITHIN RANGE --

OH GOD. HALF A MILLION OF THEM ARE ON A SHIP HEADED FOR SCOTLAND.

*SCOTLAND.* THAT'S WHY THE LITTLE BASTARD CLIMBED DOWN YOUR THROAT. TO GET THE LOCATION OF OUR HOME BASE.

BUFFY. THEY'RE GOING AFTER BUFFY.

SANTORIO

DAIKAIJU

SURE THAT'S ENOUGH?

IF NOT, WE'LL TRY PLAN B.

WHAT'S PLAN B?

SAME AS "A."

YOU DIE.

SLAYERS!

ATTACK, MY BROTHERS!

EAT THEIR #%&@ING OVARIES!

GAKK!

GET IN HER MOUTH! GET IN HER --

GET IN HER -- ARGHHH!

MY DEATH IS MEANINGLESS, SLAYER SCUM!

NOTHING CAN STOP THE SWELL!

THE WHAT NOW?

GARRGHH!

WE ARE THE SWELL! WE ARE LEGION!

THE SLAYER BLIGHT WILL BE CLEANSED IN A SEA OF BLOOD!

TWILIGHT COMMANDS IT! HAIL, TWILIGHT!

TWILIGHT?

FIGURES A BUNCH OF STUFFED @$$HOLES WOULD BE WORKING FOR THAT TOOL.

ARHHHH!

WE WILL CRUSH YOU INTO AN ANNOYING JELLY FOR SUCH INSOLENCE!

*foosh*

HAHAHAHA HAHAHA!

YOU THINK YOUR LITTLE SPARKLER CAN ABATE THE FURY OF THE SWELL?!

UMM... GIANT STUFFED ANIMAL MONSTER'S GOT A POINT.

IT'S NOT THE SPARKS HE SHOULD BE AFRAID OF...

IT'S THE FIRE.

?

FIRE!

BAHOOM

AHHHARGHHH

WHAT THE HELL WAS THAT?!

PLAN B.

YOU HAVE A FREAKIN' *SUB*?!

BUNCH OF VAMPS TOOK IT FROM THE KOREANS. I TOOK IT BACK.

YOU COULD HAVE MENTIONED THAT IN YOUR REPORT.

WAS GONNA. AFTER I GOT DONE PLAYING WITH IT.

YOUR EVAL'S *SO* GETTING A SMILEY FACE.

...ALL THE VAMPY CAT SHIPMENTS HAVE BEEN DESTROYED, ALONG WITH THE FACTORY THEY SPAWNED FROM. BUT--

THERE'S A BUT?

BIG BUTS COME WITH THE SLAYER TERRITORY THESE DAYS AND I PROBABLY SHOULD HAVE REVIEWED THAT SENTENCE BEFORE UNLEASHING IT ON THE SENSITIVE WOMENFOLK.

HEY, DON'T WE HAVE SOME TIVO FOR THESE KIDS?

THESE "SLAYERS" HACKED, BURNED, AND BLEW UP MILLIONS OF FLUFFY STUFFED KITTIES! AND WHY?

BECAUSE THEY HAD TINY LITTLE FANGS! THEY HATE US SO MUCH THEY'RE KILLING TOYS NOW!

WELL THAT'S JUST MEAN.

HARMONY KENDALL
REALITY HOST
AND VAMPIRE-RIGHTS
SPOKESWOMAN

FLUFFY STUFFED KITTIES THAT CLIMB DOWN YOUR THROAT!

AND WHY HASN'T SOMEONE INTRODUCED BLONDIE TO A POINT-HEAD STICK?

BECAUSE THE LAST THING WE NEED RIGHT NOW IS TO MAKE HARMONY A MARTYR.

EVERYONE THINKS WE'RE THE BAD GUYS. WE'LL PROVE 'EM WRONG.

BUT UNTIL THEN, WE KEEP A LOW PROFILE. LIKE SUBTERRANEAN.

HAS IT REALLY GOTTEN THAT BAD?

WE'RE HATED AND FEARED MORE THAN THE BLOODSUCKING UNDEAD. AND TWILIGHT JUST TRIED TO MURDER US ALL WITH AN ARMY OF STUFFED ANIMALS.

IT'S WAY THAT BAD.

WE NEED TO STOP BEING WHATEVER WE'VE BEEN AND FOCUS. BE MORE THAN HUMAN. OR THE LESS-THAN IS GONNA WIN.

KEEP THE SUB HANDY. I THINK WE'RE GOING TO NEED IT.

NOT THE HEY-GUESS-WHAT?-YOU-TURNED-ME-GAY SPEECH YOU WERE PROBABLY HOPING FOR, HUH?

LET'S GO SHOPPING.

SHOPPING?

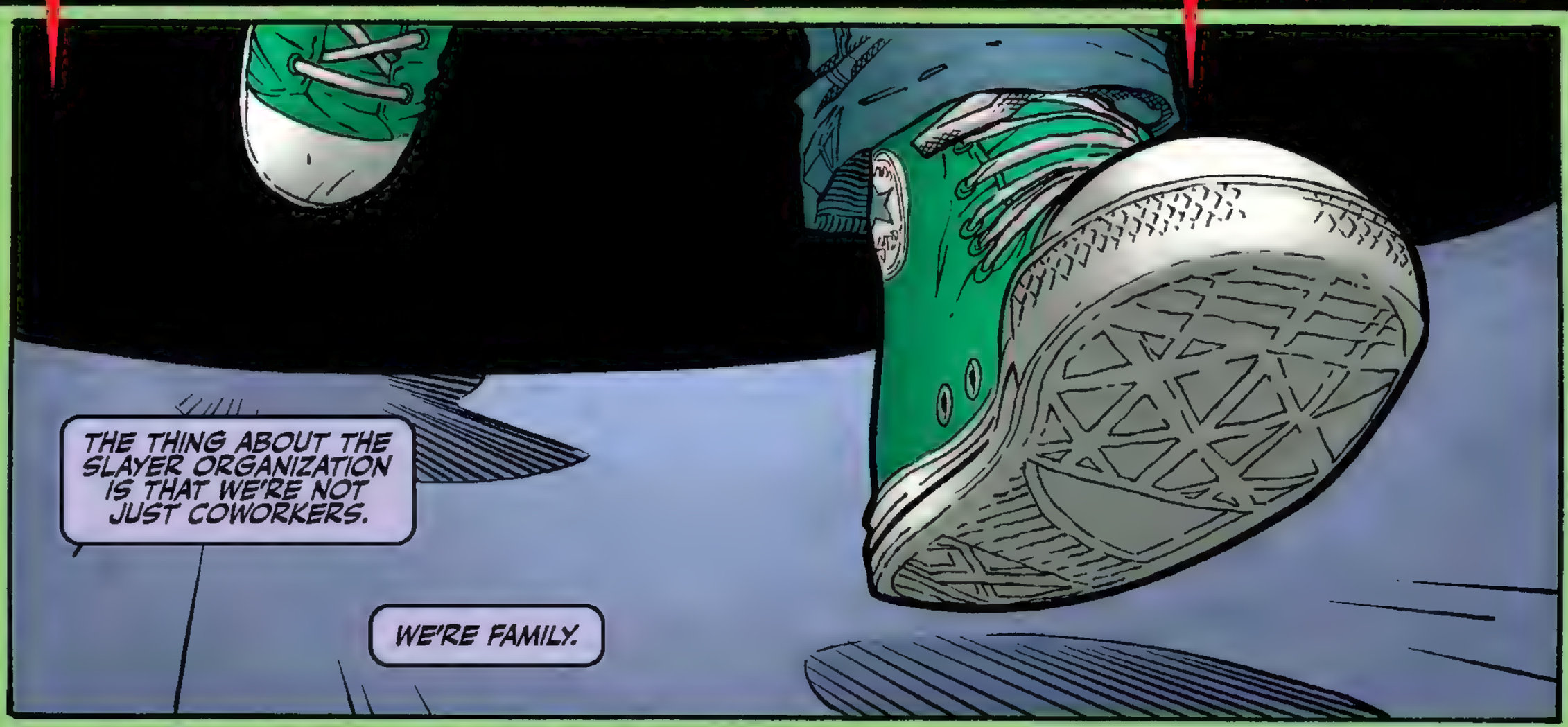
BUFFY'S RIGHT. THE WORLD'S COMING APART. IT'S TIME TO STOP BEING WHO WE WERE...

...AND GET A NEW FLAVOR.

Lip Gloss Cinnamon

The End

# PREDATORS AND PREY



THE BONDS BETWEEN US ARE TIGHT AND UNBREAKABLE.

BUFFY! WHERE'S BUFFY?!

SHE'S IN THE COMMAND CENTER WITH MR. HARRIS AND MS. ROSENBERG. WHAT'S GOIN--

NO TIME!!

THANK YOU!!

I LIKE YOUR TOP!!

YOU HURT ONE OF US, YOU'RE TAKING ON ALL OF US.

IT'S LIKE OUR GUIDING PRINCIPLE. NOTHING COMES BETWEEN US.

WHAMMM!

ANDREW, IF YOU SLAM THAT DOOR ONE MORE TIME, I WILL MAKE YOU EAT IT.

BUFFY!

CONTROL ROOM

SORRY. THAT MAY HAVE COME OUT SOUNDING HARSH.

FORGIVE HER. WE'RE UP TO OUR EYEBALLS, OR, FOR SOME, EYEBALL, IN HARMONY FALLOUT.

IT'S OKAY. BUT PREPARE, MON FRÈRE AND FRÈRE-ETTES, TO HAVE YOUR DAY GET A LOT BETTER. I JUST GOT US A LEAD ON ONE SIMONE DOFFLER. *WHAT UUUUUUUUUUP!*

*SIMONE?* SERIOUSLY? EVER SINCE SHE WENT ROGUE, SHE'S BEEN OFF THE GRID. HOW DID YOU FIND HER?

NOT HER. HER LIEUTENANT, NISHA. I USUALLY MONITOR DEMON ACTIVITY IN OUR HOT SPOTS, AND THIS MORNING I GOT A PING OUTSIDE MILAN.

SEEMS OUR LITTLE NISHA'S BEEN MESSING WHERE SHE SHOULDN'T HAVE BEEN MESSING, GOT SNARED IN THE TRAP OF A RAGNA SPIDER DEMON.

I'VE BEEN WANTING TO FIND SIMONE. ALL THESE REPORTS OF SHADOWY ATTACKS ON BANKS, MILITARY BASES, THE OCCASIONAL HOT TOPIC...

LAST FEW DAYS, REPORTS STARTED COMING IN MORE FREQUENTLY. BANDIT GANG OF WOMEN, ROAMING THE COUNTRYSIDE, KICKING PEOPLE OUT OF THEIR HOMES. VICIOUS AND CRUEL.

BUT WITH VERY FESTIVE HAIR. METHINKS 'TIS SIMONE.

RAGNA DEMONS KEEP THEIR PREY ALIVE FOR THIRTY-SIX HOURS BEFORE FEEDING. SOMETHING ABOUT ADRENALINE BEING YUMMY. SO THERE'S TIME. BUT THERE'S TRAVEL, SO IF WE'RE GONNA GO, I'D CALL IT AN *AY-SAP.*

WE BRING NISHA BACK, SHE GIVES US INTEL ON SIMONE'S PLANS BEFORE SHE STRIKES AGAIN. A WIN WOULD BE NICE.

CAN YOU TWO HOLD DOWN THE FORT WHILE I GO WITH ANDREW?

*ROAD TRIP! SWEET!*

BUFF. YOU SURE ABOUT THIS? *HOURS* AND *HOURS* OF TRAVEL TIME WITH ANDREW? REALLY?

COME ON. HE'S MATURED. I CAN ABSOLUTELY HANDLE HIM.

...UNLESS THE CRYSTAL IN THE LIGHTSABER IS MADE OF KRYPTONITE, BECAUSE THEN, SURE, A JEDI COULD TOTALLY KICK SUPERMAN'S ASS...

...WHICH IS WHY I ALWAYS THOUGHT VANITY SMURF WAS KIND OF MISUNDERSTOOD...

...BUT THE WORST PART WAS THAT LEE GOT REALLY FAT, AND DUALLA WAS PROBABLY ALL, ***COME BACK, BILLY,*** BUT HE COULDN'T COME BACK, BECAUSE HE WAS DEAD, SO NOW SHE WAS STUCK WITH ***FAT*** LEE, AND THAT WAS ***NOT*** WHAT SHE SIGNED ON FOR, BELIEVE ME.

...IN HER PRISON CELL, READING ABOUT HOW FASCISTS TOOK OVER ENGLAND, AND THE WHOLE STORY IS ON TOILET PAPER, BUT IT'S NOT GROSS LIKE YOU WOULD THINK, IT'S BEAUTIFUL...

GILES WAS THE ONLY ONE WHO EVER HAD A CLERIC WITH HIGHER STRENGTH AND INTELLIGENCE THAN MY CLERIC, AND HEY, HAVE YOU TALKED TO HIM LATELY, WHAT'S GOING ON THERE?

... SO I SAY IF YOU HAVE TO DO ANOTHER MOVIE, FINE, I GET IT, BUT WHO CARES ABOUT ***AHNOLD,*** YOU GOTTA BRING BACK LINDA HAMILTON, THAT'S WHO PEOPLE WANT TO SEE...

SEE, THE IDEA IS THAT HELEN KELLER BECOMES LIKE A SECRET AGENT FOR THE GOVERNMENT, RIGHT? WHICH MAKES HER HELEN ***KILLER,*** GET IT? ***GENIUS!***

...AND SOMETIMES I'M JUST SO MAD AT HEATH LEDGER, BUT JUST FOR A MINUTE, THEN I GET SAD AGAIN.

DO YOU THINK I SHOULD START DRESSING LIKE DON DRAPER, BECAUSE I THINK I COULD TOTALLY PULL IT OFF...

MY TEAM AND I SAVED THIS ITALIAN COUNT ONCE, AND HE WAS REALLY GRATEFUL, SAID I COULD BORROW HIS CAR WHENEVER I NEEDED IT, AND HE'S ALWAYS OFFERING TO GIVE ME PRIVATE DRIVING LESSONS, WHICH I DON'T NEED, 'CAUSE LOOK HOW FAST WE'RE GOING!

...AND DIDDY LOOKS AT ALL THE GUYS AND SAYS, IF YOU WANNA BE MAKING THE BAND, THEN NO ***BITCHASSNESS!*** ACTUALLY, I DON'T REALLY KNOW WHAT THAT MEANS...

...BUT WHY WOULD A JEDI BE FIGHTING SUPERMAN IN THE FIRST PLACE? THEY'RE ON THE SAME SIDE! ***DUH!***

*JEM IS TRULY OUTRAGEOUS, TRULY, TRULY, TRULY OUTRAGEOUS...*

AND SUDDENLY DANIEL CRAIG IS MY NEW FAVORITE BOND, AND I NEVER THOUGHT THAT COULD EVER--

***STOP.***

YOU SAID DANIEL CRAIG. I LIKE DANIEL CRAIG. I GET DANIEL CRAIG. HE'S SO...

...GRITTY AND REAL?

UM, SURE. *OH!* AND THAT THING WHERE HE'S RUNNING ON ROOFTOPS AND CRANES? I'VE DONE THAT, AND I WAS *STILL* SCARED FOR HIM.

*RIGHT! I KNOW!* GRITTY, REAL, AND VULNERABLE!

AND THOSE SWIM TRUNKS. HELLO, DADDY.

YEAH, I HAVE NO OPINION ABOUT THOSE.

ANDREW, ARE WE GEEK-BONDING? YOU AND ME? WHO'D HAVE THUNK?

I KNOW. *OOOH,* WHAT ABOUT PIERCE BROSNAN? DID YOU LIKE HIM?

IN WHAT? *MRS. DOUBTFIRE?*

*AUUUGGGH!* HOW DARE YOU!!

THE READINGS SAY SHE'S THIS WAY.

TIMING'S ODD. SIMONE KICKING IT UP A NOTCH JUST AS THE WORLD STARTS GETTING SLAYERPHOBIC.

NOT REALLY. ONCE PEOPLE FOUND OUT ABOUT US, IT WAS AN OPPORTUNITY FOR *HER.* PEOPLE ARE MORE LIKELY TO BE AFRAID OF HER NOW.

SHE TAKES ADVANTAGE OF THEIR FEARS, SHE GETS WHAT SHE WANTS. SHE'S A *BULLY.* I'VE HAD SOME EXPERIENCE WITH BULLIES. GROWING UP.

YES. I SUPPOSE YOU DID.

THE LAIR SHOULD BE HERE. WE OUGHT TO BE SEEING IT ANY SECOND--

UM... IS *THAT* IT?

YEAH. THAT WOULD BE A RAGNA'S VERSION OF A WEB. IRON, STEEL. AND THE SNARE AT THE TOP TO TRAP AND SUSPEND HER PREY.

DELIGHTFUL. SO LET'S GO GET NISHA DOWN.

SHE ALIVE?

YES. SHE IS.

AND SHE'S KIND OF NOT HAPPY.

WELL, WELL, WELL. NISHA. I SEE WE'VE GOTTEN OURSELVES INTO QUITE A JAM.

I'M GONNA GET MY FOOT INTO QUITE YOUR ASS SOON AS I'M FREE, YOU TINY--

IS THAT SLANG FOR "*THANKS, I APPRECIATE THE RESCUE*"? YOU'RE WELCOME.

WHATEVER. JUST GET ME DOWN. THAT THING IS COMING BACK.

WHAT THING?

OH. *THAT* THING.

LOOKS LIKE CHARLOTTE'S HEADING BACK TO THE WEB. ANDREW, HELP ME GET NISHA DOWN BEFORE THAT THING GETS UP HERE.

YOU LOSERS WOULDN'T HAVE TO GET ME DOWN IF YOU HADN'T CREATED THIS MESS IN THE FIRST PLACE.

*HEY!* A LITTLE GRATITUDE WOULD NOT BE OUT OF ORDER.

IF NOT FOR ANDREW BEING ON TOP OF THINGS AND MONITORING THE DEMON SITUATION, YOU GET EATEN. IT'S NOT OUR FAULT YOU FELL INTO A--WHAT--A MANGA TRAP OR WHATEVER.

PLEASE. YOU SERIOUSLY BELIEVE THAT? RAGNA DEMONS DIED OUT IN THE ELEVENTH CENTURY.

BUT SOMEONE SPENT ALL HIS FREE TIME IN ITALY PERFORMING RECOMBINANT D.N.A. EXPERIMENTS TO BREED THEM BACK INTO EXISTENCE. GUESS WHO?

click

WHRRRRRR...

SO... I'M THINKING, DOES IT REALLY MATTER *HOW* WE GOT NISHA IN CUSTODY?

WE GOT HER, LET'S JUST GET HER BACK TO HEADQUARTERS, HERE WE GO...

YOU BRED A DANGEROUS DEMON, AND LIED TO ME ABOUT IT. I THINK IT'S SALIENT, YES.

THWK

I DIDN'T LIE! I SAID NISHA WAS IN A RAGNA TRAP. I DIDN'T SAY WHERE IT CAME FROM.

I'M FINE, BY THE WAY.

BRRRAAK!

NNNH!

BUFFY!

YOU ALL RIGHT, NISH? WE GOT HERE AS SOON AS WE TRACKED YOU.

FINE. BIT OF A HEAD RUSH. BEEN UPSIDE DOWN FOR EIGHTEEN HOURS.

AND YOU. NOT NICE, CAPTURING ONE OF MY GIRLS, BUFF. LUCKILY, I GOT A REAL SKILLED WICCAN WHO WAS STRONG ENOUGH TO BEAM ONE PERSON RIGHT HERE TO THE SIGNAL.

*"BEAMING,"* RIGHT, ANDREW? THAT'S WHAT YOU ***STARGATE*** NERDS CALL IT?

IT'S ***STAR TREK,*** HAG. WERE YOU NOT LISTENING TO ANY OF MY LECTURES?

WAK

NICE ENTRANCE. LOOK, SLAPPY- FIGHT'S OVER, SIMONE. COME BACK WITH US BEFORE THAT SPIDER THING GETS UP HERE. WE CAN SORT OUT WHATEVER'S--

COME ***BACK?!*** HAVEN'T YOU HEARD? WE'RE THE ***BAD GUYS*** NOW. PEOPLE THINK VAMPS ARE COOL AND SLAYERS ARE THE THREAT.

DIFFERENCE BETWEEN YOU AND ME?

I ***AM*** A THREAT.

COME ON, SIMONE, YOU REALLY THINK A GUN IS THE WAY TO DEAL WITH ME?

WHAT? THIS? PLEASE. I'M NOT HERE TO SHOOT YOU. AND IF I WAS, I'D USE A REAL GUN, NOT ONE OF THESE TOYS. GUNS I LIKE. BUT THIS? THIS ISN'T FOR YOU.

IT'S FOR HER.

PFFFFFFFT

NEED HER CALM. SO I CAN TAKE HER WITH US. SEE YA, BITCHES.

POP!

YOU CREATED A KILLER DEMON JUST TO GET TO SIMONE?

I WASN'T TRYING TO KILL ANYONE, JUST CATCH THEM. I USED WHAT I HAD AVAILABLE. A GIANT RAGNA DEMON WOULDN'T HAVE BEEN MY FIRST CHOICE, BUT I HAD TO THINK FAST.

YOU SHOULD HAVE COME TO ME.

NO. I HAD TO DO IT MYSELF. IT WAS MY FAULT SHE GOT AWAY IN THE FIRST PLACE.

SIMONE WASN'T YOUR FAULT. RONA WAS THE ONE WHO--

I WAS SIMONE'S WATCHER. MAYBE YOU DON'T BLAME ME FOR HER GOING BAD. BUT I BLAME MYSELF. AND I HAD TO PROVE MYSELF.

WE BOTH KNOW HOW FAR I'VE COME SINCE I MET YOU. I FEEL LIKE I'VE EARNED YOUR TRUST. YOURS AND XANDER'S AND WILLOW'S. THIS WHOLE ORGANIZATION.

YOU HAVE.

AND THAT'S WHY I'M SCARED.

I'VE NEVER HAD THIS BEFORE. WITH ANYONE. NOW THAT I KNOW WHAT IT FEELS LIKE... I DIDN'T WANT IT TO GET TAKEN AWAY. WHAT IF YOU ENDED UP BLAMING ME FOR THIS SOMEDAY?

I WOULDN'T.

BUT I HAD TO MAKE SURE. I DIDN'T WANT YOU TO LOSE FAITH IN ME. SO I TRIED TO FIX IT.

LOSING AN INSANE, GUN-LOVING PUNK SLAYER ISN'T THE WAY TO MAKE ME LOSE FAITH IN YOU.

LYING TO ME IS.

SIMONE HAS THE RAGNA NOW. IF I KNOW HER, SHE'LL USE IT AGAINST PEOPLE. CIVILIANS.

CAN YOU TRACK IT?

I EQUIPPED THE DEMON WITH SOME GENETIC MODIFICATIONS. RADIOACTIVE ISOTOPES. WE CAN TRACK THEM.

IRONIC, RIGHT? ALL THE WORK I PUT INTO BREEDING THIS DEMON IS WHAT MADE YOU MAD, BUT IT'S ALSO THE THING THAT WILL HELP US FIND IT, SO, IF YOU THINK ABOUT IT, YAY, AND, ALSO, HMM, YOU DON'T SEEM TO BE A FAN OF IRONY, SO, YEAH...

IT'S ON AN ISLAND OFF THE COAST.

GOOD. LET'S GO.

IT'S BEAUTIFUL.

WE SHOULD TOTALLY BRING THE GIRLS HERE FOR A VACATION SOME DAY.

I MEAN, AFTER WE GET RID OF THE EVIL SLAYERS AND THE KILLER SPIDER DEMON. OBVIES. ARE YOU STILL MAD AT ME?

NO ONE IS SUPPOSED TO GO IN THERE.

EXCUSE ME. YOU'RE NOT SUPPOSED TO GO IN THERE.

YOU SPEAK ENGLISH.

YES. THEY TAUGHT US IN SCHOOL. I USED TO LIVE IN THIS VILLAGE. BEFORE THE ***ANGRY WOMAN*** CAME.

SHE JUST ARRIVED ONE DAY. SHE SAID SHE WAS HUNGRY, AND MY GRANDMOTHER FED HER AND GAVE HER TEA. MY GRANDMOTHER IS VERY KIND, SHE DOES THESE THINGS.

BUT THEN THE ***ANGRY WOMAN*** STOOD IN THE VILLAGE SQUARE AND TOLD EVERYONE THEY HAD TO FIND NEW HOMES, BECAUSE THIS ISLAND WAS HERS NOW.

MY GRANDMOTHER YELLED AT HER. AND THE ANGRY WOMAN HURT MY GRANDMOTHER.

WHERE DID EVERYONE GO?

MOST FLED TO THE MAINLAND. BUT MY GRANDMOTHER AND I, WE HAVE NOTHING THERE. SO WE STAYED HERE. ON THE DOCKS. WE DON'T GO INTO THE VILLAGE.

WE'RE GOING TO GO TALK TO THE ANGRY WOMAN. SHE CAN'T JUST TAKE YOUR HOME.

SOMEONE NEEDS TO EXPLAIN THAT TO HER.

LOOKS LIKE SIMONE'S MADE HERSELF COMFORTABLE HERE.

VILLA

SIGNAL'S COMING FROM THIS PLACE. THE OPERA HOUSE.

CAN I JUST POINT OUT THAT I WAS JUST TRYING TO DO THE RIGHT THING?

SERIOUSLY? THIS SEEMS LIKE THE TIME? WHEN WE'RE ABOUT TO WALK IN THERE?

WE MIGHT NOT COME OUT OF THIS ALIVE, AND I WANT TO MAKE SURE I'VE SAID EVERYTHING I NEED TO SAY TO YOU. AND NOW I HAVE.

WAIT, NO, ALSO, NOW THAT I'VE MET ANGEL, I HAVE TO SAY, SPIKE WAS SO MUCH EDGIER, YOU DEFINITELY TRADED UP, I'M TOTALLY TEAM SPIKE.

ALSO, I KNOW I'M IN THE MINORITY, BUT I LIKED IT WHEN YOU CUT YOUR HAIR.

THERE. NOW I'VE SAID EVERYTHING.

WELL, SHE SHOULD BE INSIDE, IN WE GO.

IF WE'RE GONNA FIND THIS THING, WE'LL NEED SOME--

--LIGHTS.

NICE OF YOU TO MAKE IT. SOME OF THE GIRLS WERE GETTING CONCERNED ABOUT YOU. BUT I TOLD THEM NOTHING WOULD STOP THE ***GREAT*** AND ***POWERFUL*** BUFFY FROM RIDING UP ON HER GREAT STEED. OR, AS THE CASE MAY BE, HER PATHETIC LAP DOG.

I KNEW YOU COULDN'T RESIST FOLLOWING ME. COUNTING ON IT, REALLY. BECAUSE HERE...

...I'VE GOT MY MUSCLE WITH ME.

GIVE US BACK THE RAGNA DEMON, SIMONE.

I DON'T WANT TO FIGHT YOU, BUFFSTER. DON'T HAVE ANYTHING AGAINST YOU. TRUTH IS, I ADMIRE YOU. YOU'RE JUST OUTDATED IS ALL. THAT VAMPIRE STUNT ON T.V. PROVED IT.

WAY I SEE IT, NOW THERE ARE TWO KINDS OF PEOPLE IN THE WORLD.

THE ONES WHO FEAR US SO MUCH, THEY HOPE SOMEONE KILLS US ALL...

AND THE ONES SO STUPID, THEY WANT TO BE THE ONES TO TRY.

I DON'T HAVE MUCH USE FOR EITHER.

SO YOU THINK THE ANSWER IS TO TAKE OVER AN ISLAND.

I'M POWERFUL. ISN'T THAT WHAT POWERFUL LEADERS DO? THEY ANNEX THINGS?

I'VE CLAIMED THIS PLACE AS SLAYER TERRITORY. OUR BASE OF OPERATIONS. FROM HERE, WE CAN LAUNCH OUR ATTACKS.

THEY WANTED US TO LIVE UNDER THEIR RULES, NOW WE MAKE THEM LIVE UNDER OURS. WE CAN BRING OUR OPPRESSORS TO THEIR KNEES.

WE CAN BE THE AGENTS OF CHANGE AND FEAR WE WERE MEANT TO BE. *IT'S WHO WE ARE.*

IT'S NOT WHO *I* AM.

YOU KNOW I'M RIGHT. AND GUESS WHAT? ANDREW'S LITTLE SPIDER FRIEND CAN HELP. BREED A FEW MORE, WE GOT OURSELVES A WEAPON, EVERYONE FALLS INTO LINE.

YOU'D KILL INNOCENT PEOPLE.

IT'S A WAR. NO SUCH THING AS INNOCENT.

I'LL STOP YOU.

I'M SURE YOU'LL TRY.

LOOK, ARACHNOPHOBIA HERE IS JUST A PLAN B ANYWAY. WE'RE TAKING OVER, WE DON'T NEED HER TO DO IT. YOU WANT HER BACK, YOU CAN HAVE HER.

JUST GIVE ME ANDREW.

WHAT???!! YOU'D GIVE BACK THE DEMON... FOR JUST... *ANDREW?*

NO OFFENSE.

NONE TAKEN.

YES. COME ON! SOMEONE LIKE *HIM?* WAS IN CHARGE OF SOMEONE LIKE *ME?* IN CASE YOU HAVEN'T FIGURED IT OUT, I'M NOT A FAN OF AUTHORITY TO BEGIN WITH. AND HE'S KIND OF A DRILL SERGEANT, WHICH, YOU KNOW... PISS OFF. I WANT MY PAYBACK. ALSO, HE'S INCREDIBLY ANNOYING.

YEAH, WELL, THAT PART YOU GET USED TO.

BUT YOU'RE NOT TAKING HIM.

HEYMMMMMPHH!

THINGS JUST GOT EXCITING.

EVERYONE KEEP YOUR DISTANCE.

BUFFY'S MINE.

Clang!

DOES THAT FEEL PRECARIOUS? IT *LOOKS* PRECARIOUS. AND IT LOOKS LIKE YOU'RE TRAPPED.

SIMONE! WATCH OUT!

SMASH

I'VE BEEN DOING THIS LONGER THAN YOU. WHICH MEANS I'M MORE EXPERIENCED, SO YOU'RE DONE.

AND I'M YOUNGER THAN YOU. WHICH MEANS I'M FASTER, SO YOU'RE F*@%ED.

THIS ONE IS A REAL GUN.

I'M REALLY NOT A FAN OF GUNS.

AND HERE I THOUGHT WE HAD SO MUCH IN COMMON, PHILOSOPHY-WISE.

THIS IS STILL SO EASY. JUST GIVE ME THE LOSER. YOU GET THE DEMON. NO ONE HAS TO GET HURT. WELL...

ALMOST NO ONE.

NO.

BUFFY...

THAT DEMON IS WHAT MATTERS. I'LL STAY, AND EVERYONE WILL BE SAFE. I NEED TO DO THIS.

SHE'S GOT YOU ALL TWISTED AROUND, THINKING YOU'RE TO BLAME FOR WHAT SHE DID. I TOLD YOU: IT WASN'T YOUR FAULT.

I'M NOT TWISTED AROUND. IT'S SIMPLE LOGIC. SHE'LL HURT COUNTLESS PEOPLE WITH THE DEMON. I'M JUST ONE. THE NEEDS OF THE MANY OUTWEIGH THE NEEDS--

ANDREW.

I'VE BEEN HANGING OUT WITH XANDER FOR EIGHT YEARS. I'VE GEEK-BONDED WITH HIM, TOO, AND I'M FAMILIAR WITH THE BOOK OF NERD QUOTES. I'M NOT MOVED.

SIMONE? KEEP THE DEMON, DON'T KEEP THE DEMON. I DON'T CARE. I'LL FIND A WAY TO STOP YOU. BUT ANDREW COMES WITH ME. I DON'T WALK AWAY FROM MY PEOPLE.

BECAUSE THAT'S WHO *I* AM.

THAT'S A SHAME. SEE...

IT'S MY SIXTEEN SLAYERS TO YOUR *ONE*.

I THINK YOU MISCALCULATED, SIMONE.

ITALY SQUAD! IT'S ITALY SQUAD!

MR. HARRIS SAID MR. WELLS WAS GOING TO ENGAGE SIMONE, AND WE WEREN'T ABOUT TO LET HIM DO THAT ALONE. HE'S OUR WATCHER. WHERE HE GOES, WE GO.

MR. WELLS COMES WITH US.

UM, I'M ACTUALLY HERE, TOO.

...AND BUFFY ALSO COMES WITH US.

GOOD WORK. IF WE NEED TO FIGHT 'EM TO GET BACK CONTROL OF THE ISLAND, WE CAN--

MA'AM. I DON'T THINK THAT'S A GOOD IDEA. EVEN WITH THE NUMBERS ON OUR SIDE, THERE ARE STILL WEAPONS AT PLAY. IF JUST ONE OF SIMONE'S PEOPLE BREAKS FREE, WE GET A FIREFIGHT.

I PROMISED I'D GET THE VILLAGERS BACK THEIR HOME.

ALL DUE RESPECT, MA'AM. I SUGGEST WE GET THE REMAINING VILLAGERS TO THE MAINLAND AND LIVE TO FIGHT SIMONE ANOTHER DAY.

FINE. YOU CAN KEEP THE ISLAND.

NOW GIVE ME BACK MY NERD.

ANDREW, GET THE ITALY SQUAD OUT OF HERE. NICE AND SLOW.

I THOUGHT YOU DIDN'T LIKE GUNS.

IT'S NOT FOR YOU.

BAM!

IT'S FOR HER.

MAYBE I CAN'T STOP YOU MYSELF. BUT I CAN MAKE SURE YOU GET STOPPED. OR AT LEAST SLOWED DOWN. YOU WANTED THE RAGNA? YOU GOT HER.

WELL, S#*€.

BUT THAT WAS OUR HOME! WHERE ARE WE TO GO NOW?

I DON'T KNOW. I JUST KNOW YOU'LL BE SAFER SOMEWHERE ELSE.

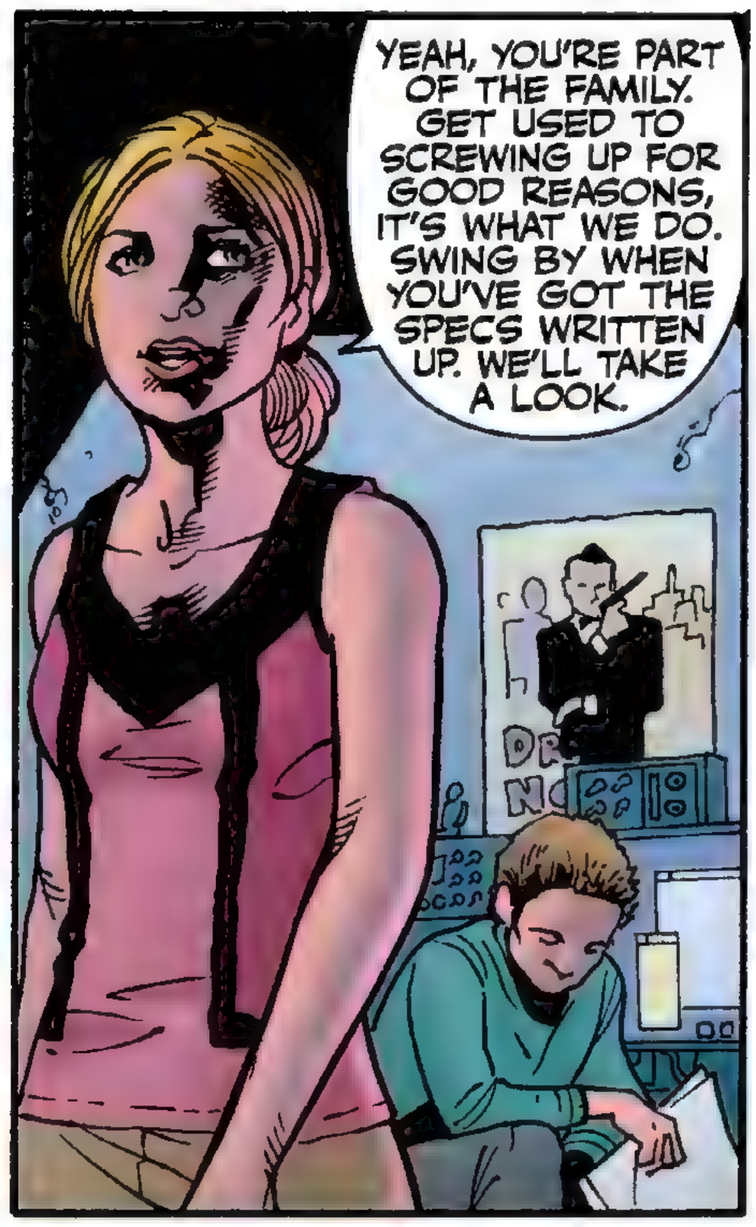
EVERYTHING IN OUR LIVES HAS CHANGED. IT ISN'T FAIR.

I KNOW.

YOU'RE ALLOWED TO TAKE A NIGHT OFF, ANDREW.

I'M JUST COLLECTING ALL MY INFORMATION ABOUT THE RAGNA. IF WE'RE EVER FORCED TO FIGHT HER, I WANT US TO KNOW ALL HER WEAKNESSES.
I'M SURE SIMONE AND HER CREW TOOK CARE OF HER, WHICH IS... TRULY NON-COMFORTING.

LOOK, ANDREW. YOU WERE WILLING TO SACRIFICE YOURSELF TO SAVE INNOCENT PEOPLE. FOR A GREATER GOOD. THAT'S HUGE FOR YOU. YOU SHOULD BE PROUD.
BUT YOU WERE RIGHT. I LIED TO YOU.


YEAH, YOU'RE PART OF THE FAMILY. GET USED TO SCREWING UP FOR GOOD REASONS, IT'S WHAT WE DO. SWING BY WHEN YOU'VE GOT THE SPECS WRITTEN UP. WE'LL TAKE A LOOK.

I'M PART OF THE FAMILY?

The End

# SAFE

UM... SORRY?

SORRY! I QUIT! I GIVE--

I NEVER EVEN WANTED TO BE CHOSEN!

I'M NOT GOING TO HURT YOU. I JUST WANT TO SUCK ON YOU FOR A WHILE.

HAVEN'T YOU HEARD?

EVERYONE WANTS TO BE A VAMPIRE N...

...OW.

MAN, THEY ALWAYS GOTTA BE SO CHATTY.

OH, MY GOD! YOU'RE HER! YOU'RE BUFFY!

BAKER

SHE'S CALLING ME NAMES, G.

SHE'S *CONFUSED*, FAITH. THAT'S THE POINT.

ARE YOU GUYS HERE TO TRAIN ME?

WE'RE CHECKING UP. YOU BAILED ON YOUR SQUAD.

THEY WEREN'T DOING ANYTHING! I WANTED TO GET IN THE FIELD! I'M READY!

...WHY ARE YOU SCARED OF *ME* NOW?

AHH!

KOFF KOFF

GROSS...

FIRST THING SHE'S GOT TO LEARN, G., IS NOT TO KEEP HER MOUTH OPEN WHEN SHE SLAYS.

THANKS. I'LL REMEMBER THAT.

LOOKS LIKE I'M NOT READY FOR "SLAYER SANCTUARY" YET.

SLAYER SANCTUARY?

YEAH. FOR SLAYERS THAT DON'T WANT TO BE...YOU KNOW...

WE GET TO CHOOSE WHETHER WE WANT TO BE CHOSEN OR NOT.

MY NAME'S COURTNEY. CORT'S OKAY. BUT DON'T CALL ME COCO. MY SISTER DOES--I HATE THAT.

SO YOU'RE FAITH? I'VE HEARD ABOUT *YOU*, TOO.

YAY. LET'S BOND.

TELL ME MORE ABOUT THIS SLAYER SANCTUARY.

YOU'VE NEVER HEARD OF SLAYER SANCTUARY?

SOME OF THE CHOSEN FROM A BUNCH OF SQUADS HAVE GONE.

WE NEED TO FIND THIS PLACE.

THAT MAKES YOU GUIDE DOG.

AWESOME.

DON'T CALL ME A DOG.

LATER.

WE JUST MADE IT. THIS IS THE ONLY TRAIN THAT REACHES HANSELSTADT. IT'S DEEP IN THE MOUNTAINS.

YEAH, SO TELL ME HOWCUM THE SLAYERS HAVE A SANCTUARY...

"...IN THE MIDDLE OF A *DRACULA* FLICK?"

IF THESE GIRLS ARE HIDING HERE, SEEING *YOU* MIGHT GET THEM BACK IN THE FIGHT.

WE'RE NOT RECRUITING, GILES. I KNOW THINGS ARE WORSE OUT THERE, BUT IF THESE GIRLS WANT TO SIT IT OUT, THAT'S THEIR CALL.

LOOK OUT THE WINDOW.

VAMPIRES. I DON'T UNDERSTAND. WHAT ARE THEY WAITING FOR?

THEY'RE NOT ALLOWED IN HANSELSTADT.

THERE IT IS. THE TOWN.

I THINK MR. GILES IS RIGHT. IF ALL THE CHOSEN WHO WERE IN HIDING SAW YOU, FAITH, SAW WHAT YOU COULD DO, HOW YOU'VE INSPIRED ME, THEY WOULD REJOIN THE WAR.

THEY'D CHOOSE TO BE CHOSEN AGAIN.

I'VE INSPIRED YOU? THAT'S A FIRST.

YOU'RE TOO HARD ON YOURSELF, FAITH.

RIGHT, I'LL TELL ALL THE BABY SLAYERS ABOUT MY FIRST TIME, HOW I--

ENOUGH, FAITH.

GOD, YOU GUYS ARE LIKE MY PARENTS.

ONLY *TALKING* TO EACH OTHER.

RUPERT GILES.

DUNCAN FILLWORTHE? *YOU'RE* HERE?

WERE YOU EXPECTING US?

I TRY TO MEET EVERY TRAIN THAT COMES INTO TOWN. I'M VERY GLAD TO SEE YOU ARE SAFE.

IT'S NOT A PLEASANT TIME FOR WATCHER *OR* SLAYER.

SOON.

YES, RUPERT, BUT THERE ARE ALTERNATIVES TO RUNNING SCARED.

HANSELSTADT FOR ONE. THE VAMPIRES KNOW IF THEY COME IN...

A STALEMATE. NOT EXACTLY A LASTING SOLUTION.

WHERE ARE THE GIRLS?

...WE HAVE AN ARMY OF SLAYERS TO FACE THEM. WHO'LL LEAVE THEM ALONE IF THEY STAY OUT.

I ADMIT, I WANTED TO KNOW YOUR INTENT BEFORE WE TOOK YOU TO THEM.

THIS *TOWN* IS MY RESPONSIBILITY, AS ARE *THEY.*

BUT YOU CAN MEET THEM WHEN YOU'VE EATEN.

AND IF THEY DECIDE TO LEAVE, TO JOIN THE COMING BATTLE?

WHY PROTECT A HUMANITY THAT NOW HATES AND FEARS YOU, AND RESENTS THAT YOU EVER TRIED TO SAVE THEM FROM VAMPIRES AND DEMONS?

YOU KNOW, YOU SOUND SO MUCH LIKE I USED TO.

I'M STARTING TO FEEL AT HOME...

...WHICH I LEFT THE FIRST CHANCE I GOT.

I THINK IT'S TIME, THEN, FOR YOU TO JOIN THE OTHER SLAYERS. THEY'RE WAITING FOR YOU IN THE TOWN LIBRARY.

GO AHEAD, FAITH. TAKE COURTNEY WITH YOU.

BÄKERE I

YOU NOTICE THERE AREN'T ANY KIDS ANYWHERE.

OTHEK

YES, THAT'S WHY WE'RE GRATEFUL THAT YOU SLAYERS CAME HERE. WHY WE'RE GRATEFUL THE COUNCIL TOOK AN INTEREST IN OUR TOWN.

WHAT IS IT WITH WATCHERS AND KEEPING SLAYERS IN LIBRARIES?

THIS REALLY OBVIOUS TRAP FEELS LIKE A TRAP.

SO WHAT DO WE DO?

I'M TIRED OF BEATING AROUND THE BUSH.

'SIDES, THESE HOKEY OLD STIFFS...

...THEY GONNA COME UP WITH SOMETHING I AIN'T SEEN?

NO...

SOMETHING YOU HAVE.

THE THIRD...

DO YOU HAVE ANY IDEA, GIRL, HOW MANY I'VE KILLED SINCE YOUR FIRST FEW STEPS AS A SLAYER?

HOW MANY I'VE SIRED SINCE?

HOW MANY THEY HAVE SIRED THEMSELVES?

KEEP AWAY FROM ME!

SHE'S A SLAYER.

NEW ONE. STILL GOT THE SMELL ON HER.

LET'S SEE IF SHE TASTES--

PAFT

PAFT

AH!

DON'T MATTER WHAT PEOPLE SAY... THAT AIN'T THE WAY TO A MAN'S HEART.

WELL HELL, TWO OUT OF THREE AIN'T BAD.

YOU COULD HAVE FOLLOWED, FAITH. YOU COULD HAVE STOPPED ME. YOU REEK OF FAILURE AND LAZINESS, AND IT'S DELICIOUS...

...DELICIOUS AS ALL YOUR FRIENDS WERE.

SHUT UP!

WHAT'S GOING ON, FAITH?!

WHO ARE YOU SCREAMING AT?!

I'LL ANSWER YOUR SLAYER-IN-TRAINING QUESTIONS LATER! GOT A VAMP TO SNUFF!

I'M GOING TO SIRE YOU, FAITH.

AND THEN LET THE LITTLE GIRL KILL YOU. BE A BETTER SLAYER THAN YOU EVER WERE.

STOP THIS, FAITH! PLEASE! THERE'S NOTHING THERE!

THERE ARE NO VAMPIRES HERE!

EVERY DAY YOU HELP A SLAYER HIDE...

OR LEARN HOW TO HIDE YOURSELF, THE VAMPIRES BECOME STRONGER.

AS LONG AS VAMPIRES KNOW THIS IS A SANCTUARY FOR SLAYERS, THEY WON'T BOTHER US.

EVEN IF THERE ARE STILL SOME OUT THERE THAT WANT VENGEANCE AGAINST THE TWO REMAINING MEMBERS OF THE COUNCIL.

DO YOU KNOW FOR CERTAIN THAT WE ARE ALL THAT'S LEFT OF THE COUNCIL?

AND FORGIVE ME IF I DON'T SHARE YOUR BELIEF THAT THE VAMPIRES WILL STAY AWAY JUST BECAUSE THIS PLACE IS BRANDED A SAFE ZONE.

THEY'RE WAITING JUST OUTSIDE THIS TOWN. THEY'RE WAITING.

THERE WAS A DEMON THAT LIVED HERE, RUPERT. DID YOU KNOW THAT?

A DEMON? IS THAT WHAT THEY'RE AFRAID OF?

BEFORE I CAME TO HANSELSTADT, IT WAS FEEDING ON THE CHILDREN--UPON THE EXPRESSION OF THEIR FEARS AND REGRETS.

YOU SEE, CHILDREN DO NOT HAVE THE COPING MECHANISMS OF INTERNALIZING THEIR PROBLEMS AND SMILING THROUGH PAIN. CHILDREN ARE PURE NEED...

...NOT UNLIKE VAMPIRES.

FAITH!

TALK TO ME! WHAT'S GOING ON?!

WHO'S THERE?

OH MY GOD...

FAITH?

OH--!

MOM... DAD...?

WHAT ARE YOU DOING HERE?

YOU'RE TOGETHER?

BUT YOU HATE EACH OTHER.

BUT WE LOVE YOU. AND CAN'T DO THAT VERY WELL IF WE DON'T LOVE EACH OTHER. RIGHT?

OH DADDY, I THOUGHT IT WAS MY FAULT, FOR WHAT I SAID TO MOM, FOR WHAT I SAW...

IT FEELS SO GOOD TO HAVE YOUR ARMS AROUND ME AGAIN.

HAVE YOU EVER THOUGHT, RUPERT, ABOUT WHAT IT MUST BE LIKE TO BE A VAMPIRE?

I DON'T THINK I QUITE UNDERSTAND YOU.

THE VAMPIRE IS REGRET PERSONIFIED. A HUNGER FOR LIFE THAT'S BEEN DAMNED TO NEVER BE SATISFIED.

THAT IS WHY VAMPIRES WILL NEVER COME HERE. THE DEMON FEEDS ON THE MOST PRIMAL NEEDS AND FEARS. IT IS WHAT KEEPS US SAFE. THE ONLY TROUBLE IS...

...WELL, THESE FINE TOWNSPEOPLE RAN OUT OF CHILDREN.

...THEIR OWN CHILDREN...

SO... SO YOU SUPPLIED GIRLS... THE CHOSEN. SO THE DEMON WOULD KEEP THE VAMPIRES AWAY.

YOU LET WORD GET OUT OF A SLAYER'S SANCTUARY. TO...ATTRACT THEM. YOU...THIS IS VENGEANCE FOR YOU, ISN'T IT, DUNCAN?

REMEMBER WHO YOU WERE, RUPERT. A WATCHER. YOU'VE ALWAYS SENT SLAYERS TO THEIR DEATHS.

I'VE SAVED THE LIVES OF EVERYONE IN THIS TOWN.

YOU'RE WELCOME TO STAY, RUPERT.

THIS IS MADNESS.

*YOU* WEREN'T HERE.

THE VAMPIRES *SLAUGHTERED* US! *EVERY ONE!* AND FOR *WHAT?!*

FOR GIVING COUNSEL TO THE GIRLS THAT *REJECTED* US!

*YOUR BUFFY!* THINK OF WHAT *SHE'S* DONE TO YOU!

I REMEMBER WHEN THE TEACHER DIED. THE ONE YOU LOVED. SHE DIED BECAUSE BUFFY IGNORED YOU AND LOVED A VAMPIRE.

*JENNY CALENDAR?*

"DO YOU REMEMBER *HER*, RUPERT?"

THE CREATURE WILL FEED ON HIM AS WELL.

"THOUGHTS OF CALENDAR, AND HAVING LET THE GIRLS GO TO THE BEAST ON THEIR OWN... RUPERT GILES MAY *DIE* OF REGRET BEFORE THE DEMON EVEN GETS TO FEED.

"STILL, BRING ME MY CROSSBOW, WILL YOU?"

*FAITH--!*

COURTNEY!

I'M SORRY, MOM. I DIDN'T MEAN TO RUIN EVERYTHING.

LET IT *HAVE* HER, RUPERT. WALK AWAY.

IF IT DIES, THE TOWN WILL BE IN DANGER. THE VAMPIRES HAVE BEEN WAITING FOR ONE OF THE SLAYERS TO KILL THE DEMON. *DON'T* HELP THEM!

WHAT IS THE LOSS IF A FEW DISILLUSIONED SLAYERS HAVE TO BE SACRIFICED FOR THE LIVES IN THIS TOWN?

YOU'RE GOING TO REGRET THIS, DUNCAN.

I REGRET NOTHING. THAT'S WHY I'M STILL ALIVE.

NO!

HELP ME!

RUPERT?! FOR GOD'S SAKE, YOU'RE A WATCHER!

RUPERT! HELP ME! I'M SORRY!

NO... I DIDN'T MEAN... I'M NOT SORR... I...

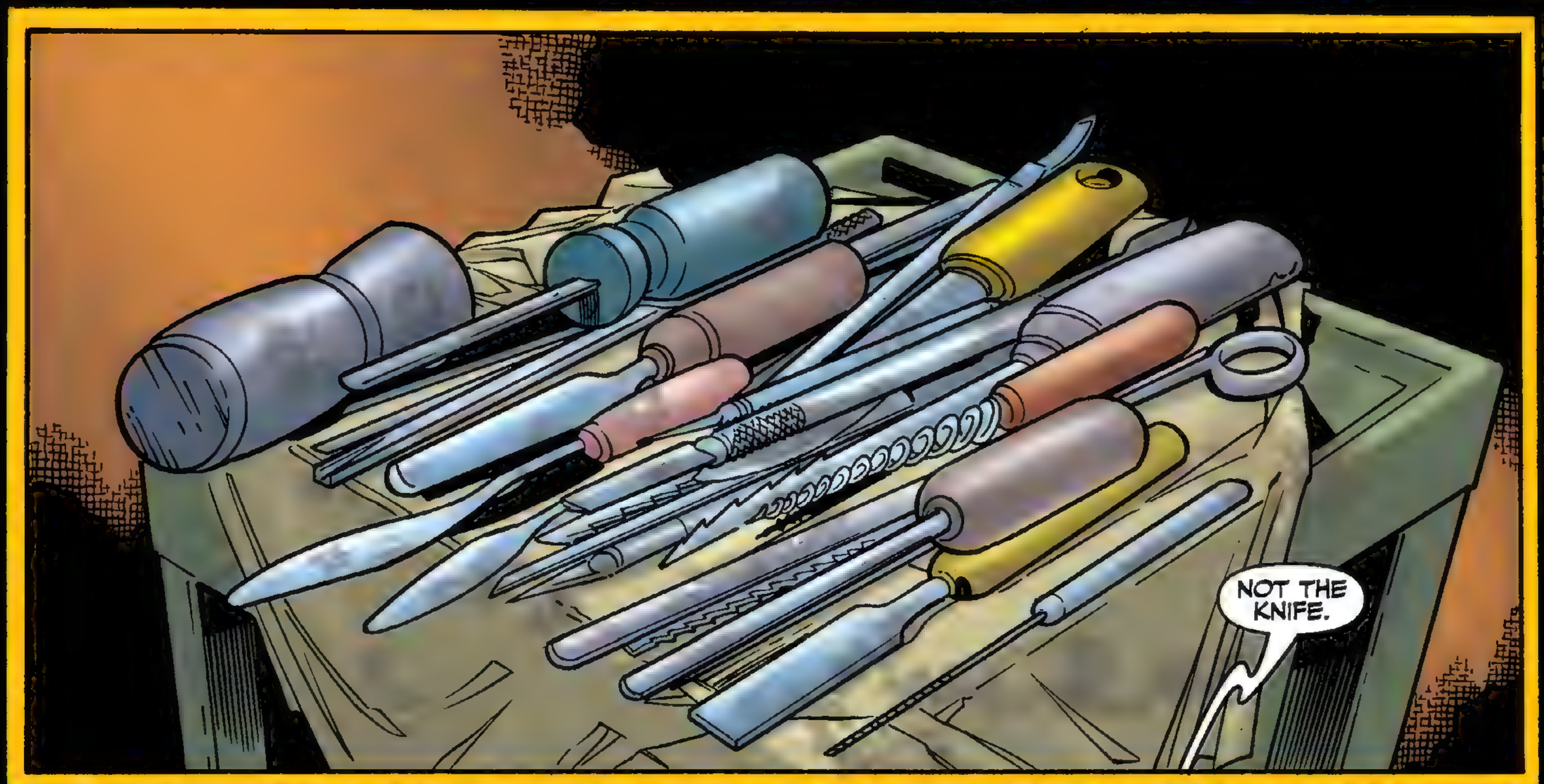
THAT WAS YOUR LAST MEAL, OCTOBITCH.

EEAALLGGHHH

CHOKE ON IT.

WHAT ARE THE ODDS THEY'VE COME TO PRAISE US?
WHAT DO WE DO NOW?
THE VAMPIRES WON'T BE AFRAID TO COME HERE NOW.
THAT'S NOT OUR PROBLEM. YOU'RE MURDERERS! YOU DESERVE TO DIE!
PROBABLY.
BUT WE'RE SLAYERS, AND WE DON'T LET PEOPLE DIE. NOT EVEN CRAPPY ONES.
YOU PEOPLE WANNA LIVE?
BACKEREY
THEN YOU FIGHT.
FAITH, I'M JUST...I HAVEN'T TRAINED...
THERE'S ONLY ONE LESSON, KID.
AIM FOR THE HEART.
The End

# LIVING DOLL



NOT AGAIN.

YES.

AGAIN.

HOW LONG ARE YOU GOING TO KEEP DOING THIS TO ME?

I TOLD YOU.

UNTIL YOU'RE SAFE.

I'M GENERALLY OKAY WITH MOST OF THE THINGS DAWN'S *NOT*.

SHE'S NOT PUNCTUAL, NOT TIDY, SHE'S VERY NOT GOOD ABOUT RETURNING THE ***VERONICA MARS*** D.V.D.'S I FINALLY GOT TO PLAY ON MY STUPID SCOTTISH PLAYER...

SO AWESOME. END OF SEASON TWO, THEY--

DON'T TELL ME.

BUT *"HERE,"* IS ON THE LIST NOW, AS IN *"DAWN IS NOT HERE."* AND THAT WORRIES ME.

WHAT'S THE BIG? SHE PROBABLY GALLOPED OFF WITH A FEW WOODLAND BUDDIES TO, I DUNNO, SOW SOME WILD OATS-- METAPHORICALLY OR OTHERWISE. WE WERE YOUNG ONCE, REMEMBER?

HONESTLY, NO. AND THE BIG IS, IF LATEST INTEL IS EVEN REMOTELY ACCURATE, WE GOT A SPLINTER ARMY OF VAMPS LED BY JUDAS CRADLE ...

HATE HIM.

VAMP ARMY SWEEPING THE COUNTRYSIDE. AND OUR FRIEND FLICKA OUT THERE ALONE. WE HAVE TO RESCUE DAWN, AND I DON'T MEAN THE UNDERRATED CHRISTIAN BALE MOVIE.

I WANT TO GET MY SISTER TO SAFETY TOO. CAN'T. NOT NOW. THE THREAT OUTSIDE'S TOO BIG TO EVERY SLAYER I'VE GOT HERE. I MEAN, LOOK AT ME. WHO DRESSES LIKE WOLVERINE FOR FUN?

CERTAINLY NOT ME.

ANY PROOF YOU'VE SEEN TO THE CONTRARY COULD HAVE EASILY BEEN PHOTOSHOPPED, AND BESIDES, I WAS DRUNK.

IT'S MY FAULT. IF I'D SPENT A LITTLE TIME BEING MORE SISTER THAN SLAYER, MAYBE DAWN WOULDN'T NEED TO TROT OFF WITH HER FOREST BUDDIES FOR DAYS AT A TIME.

TIME OUT. YOU'RE BEING TOO HARSH ON YOURSELF. YOU'RE NOT A SLAYER, YOU'RE *THE* SLAYER, AND EVERY SOLDIER HERE NEEDS YOU. ALSO: TEENAGERS. LIKE TO RUN FREE. FOUR-LEGGED ONES PROBABLY TWICE AS MUCH.

IT'S NOT LIKE *YOU* PUT THE SPELL ON HER.

WHEN THIS IS OVER, THINGS ARE GONNA BE DIFFERENT BETWEEN THE SUMMERS GIRLS. FIRST, THINK YOU CAN SPLINTER OFF, TAKE A RECON GROUP, FIND HER?

HELLO? COMMAND CENTRAL? WAR COMING, THE EYE PATCH IS STAYIN'. BESIDES, YOURS TRULY PLANNED AHEAD. I MAY NOT FIND DAWN, BUT I KNOW A GUY WHO CAN HELP.

YOU DO? I LOVE YOU. HOW?

I HAVE AN ACE IN MY HOLE. LET ME INSTANTLY REPHRASE THAT. WE HAVE...

"...AN INSIDE MAN."

DING DONG

HELLO. I'M A COLLEGE STUDENT ATTENDING COLLEGE...

...WHO COINCIDENTALLY ALSO NEEDS A ROOM-MATE, COMPLETELY BY COINCIDENCE, AND THEN I SAW YOUR AD. I'M IN.

SO, YO, WHAT'S THE RENT, BRO?

WHERE...

...DO YOU THINK YOU'RE GOING?

YOU KNOW WHAT'S BETTER THAN STAYING HERE? ESCAPING. COME ON.

WHY WOULD YOU WANT TO LEAVE?

HE MADE US. HE'S OUR FATHER. WE'RE HOME.

I HAD A SPELL PUT ON ME.

YOU'RE DIFFERENT.

YOU CAN'T LEAVE.

YOU CAN NEVER LEAVE.

CRADLE'S ARMY IS HERE. WHICH TURNS OUT TO BE...

...HIS EXTENDED FAMILY AND A HANDFUL OF SHAKY-LOOKING PUB BUDDIES. WATCH THIS.

THAT WENT WELL.

LET'S FIND DAWN.

...MY POINT BEING, YOU HAD MORE PEOPLE TO TALK TO THAN DAWN DOES NOW WHEN YOU WERE HER AGE. YOUR MOM, GILES, ME, WILL...

I ALSO HAD A LOT OF PEOPLE WORRYING ABOUT ME, ALL THE TIME. I WANTED THINGS TO BE DIFFERENT FOR DAWN.

THEY ARE DIFFERENT. IT'S WEIRD, IT'S LIKE SHE'S A WHOLE DIFFERENT PERSON. BECAUSE, OH, SHE IS. AND AS FOR PEOPLE WORRYING ABOUT YOU: YOU WERE ALMOST KILLED, A LOT. TWICE FOR REALS. SO, THE WORRY: NOT UNJUSTIFIED.

HEY, YOU KNOW HOW YOU DON'T WANT DAWN TO THINK YOU'RE WORRYING?

WORRY.

TRACKS DISAPPEARED?

WORSE. TRANSMOGRIFIED. AND WE'RE INTO PHASE THREE.

AND NOW I'M ALARMED. GET THE THRICEWISE. HAVE WILLOW TRANSPORT HIM IMMEDIATELY.

THIS SPELL TOOK WORK. HOW DANGEROUS IS THIS KENNY?

HARD TO SAY. YOU DON'T USUALLY GET THIS STRONG A SPELL FROM THE THRICEWISE COMMUNITY. APPARENTLY, HE'S A NICE GUY WHO JUST SNAPPED AFTER DAWN BOINKED HIS ROOMMATE.

HOW CAN I NOT KNOW THIS?

IT CANNOT BE BECAUSE I JUST TOLD YOU BECAUSE I WOULD NEVER DO THAT. BUGGER.

HEY, CHECK ME OUT, NOW I CAN HATE MYSELF IN BRITISH.

DON'T BE ANGRY. IT'S NOT THEIR FAULT.

THEY'RE NOT LIKE YOU. THEY HAVE NO REAL SOULS. JUST SAWDUST. THEY DO WHAT I *TELL* THEM! WONDERFUL.

IF YOU KNOW I HAVE A SOUL, THEN YOU HAVE TO LET ME GO.

WHY? YOU COULD GET HURT. THAT'S WHAT I'M KEEPING YOU SAFE FROM. CRACKING OPEN THAT PORCELAIN FACE AND--*PHHT!* YOUR SPIRIT WILL SCATTER LIKE ATOMS BLASTING APART. I UNDERSTAND IT'S QUITE PAINFUL.

YOU LIVE IN THIS WOODEN BODY JUST AS SURELY AS A HUMAN LIVES IN FLESH. YOU'RE HOME NOW.

MAGICKS WITH A "K." THAT'S WHAT I'M TALKING ABOUT. I GOT EXPELLED FROM WESLEYAN FOR *"DABBLING."* WHEN YOUR FEMINIST-STUDIES PROFESSOR ACCUSES YOU OF WITCHCRAFT, YOU GOTTA BE ONTO SOMETHING. SO. KNOW ANYBODY ON CAMPUS WHO'S INTO TOASTING UP SOME TASTY BUDS OF SOR-CER-Y?

UM, I KNOW A LITTLE ABOUT MAGICKS, ACTUALLY. LIKE, THE FACT THAT YOU ARE PLACING TOTEMS AROUND THE ROOM RIGHT NOW. WHY?

TOTEMS? FOR WHAT, AND I MEAN, WHAT ARE THOSE ANYWAY?

WE'RE MADE.

*THEY DON'T HAVE ANYTHING TO DO WITH SETTING A MYSTICAL TELEPORTATION GRID, I CAN TELL YOU THAT RIGHT NOW.*

TOTEMS IN PLACE?

AYE.

*EREHAVOTEG!*

OH. HEAD RUSH.

CAN I JUST SAY ONE THING? "OH CRAP, HE GOT AWAY."

NO, WAIT.

YOU SAY THAT.

THING IN THE TREES STILL TRAILING US?

YUP.

TOK

WAS KINDA HOPING.

I'LL TELL YOU NOTHING!

NO. NO, NO, YOU DO NOT TALK TO ME ABOUT BREAKING THE TRUCE BETWEEN WOOD FOLK AND HUMANS WHEN YOU'VE BEEN TRAILING US FOR HALF AN HOUR. TEENY-TINY PEOPLE TRACKS. DISAPPEARED. WHERE'D THEY GO? WHO'D WANT A LITTLE GAL AROUND HERE?

KRRKEERSHH

UH, THAT'S WEIRD. YOU JUST BROKE SOMEBODY'S WINDOW.

COTTAGE. OUT HERE. SHOW OF HANDS, WHO THINKS THAT'S CREEPY? BUT HERE'S MY REAL QUESTION:

WHAT ARE THESE TINY ARROWS DOING IN MY NECK?

YOU OKAY?

SURE. A LITTLE... POISONED, MAYBE...

AND OBVIOUSLY, BUFFY IS HERE.

LOOKS LIKE MY CHANCE TO BUST OUT OF THE VALLEY OF THE DOLLS...

NOW!

CRAP ON A STICK.

BUFFY!

I NEVER WANTED IT TO GO THIS FAR.

LET ME HELP.

BRWAAWK

PUT HER DOWN.

KEN?

DAWNIE.

KENNY, I'M SORRY.

POOF!

YOU KNOW WHO I AM? KNOW THAT'S MY SISTER? THEN KNOW THIS WILL HURT.

DON'T.

DON'T HURT HIM.

HE KEEPS US SAFE.

LET'S GO HOME.

OKAY THIS IS AWKWARD, BUT HERE GOES: I'M SORRY I CAST A SPELL ON YOU THAT TURNED YOU INTO A GIANT, A CENTAUR, AND A CREEPY PORCELAIN DOLL.

IF I HADN'T SAID *"I'M SORRY,"* WHAT WOULD HAVE HAPPENED? WOULD I JUST KEEP TURNING INTO DIFFERENT BEINGS ENDLESSLY?

NOT ENDLESSLY. I WOULD HAVE CALLED IT OFF WHEN IT GOT TO THE HORNED FIRE SNAILS.

I'M SORRY I SLEPT WITH YOUR ROOMMATE.

WHY DOES THAT ONE SOUND SO MUCH MORE PAINFUL?
I WAS SCARED.
I THOUGHT YOU LIKED ME, LIKE THAT.
I HAD, HAVE, VERY INTENSE FEELINGS FOR YOU. SEX WOULD HAVE BEEN AT LEAST EQUALLY INTENSE, AND I WASN'T READY. NOT THEN.
I GET IT. I'M SORRY, TOO.

GOODBYE.

BUFFY?
I KNOW WHAT YOU'RE GOING TO SAY. I'M NOT THERE FOR YOU. NOT ENOUGH. THAT I'M SO PREOCCUPIED WITH LEADING MY ARMY I'VE FORGOTTEN MY FAMILY. AND YOU'RE RIGHT. SAY IT ANYWAY, IF IT MAKES YOU FEEL BETTER.
WOULD YOU STOP TELLING ME WHAT I'M GONNA SAY, AND LET ME SAY IT?
YOU CAN'T KEEP ME SAFE.
AND YOU DON'T HAVE TO.

WELL THAT'S JUST--WHAT'S THE WORD? STUPID. I'M YOUR SISTER.

YOU'RE THE SLAYER.

LOT OF THOSE, THESE DAYS.

NO. JUST ONE.

I KNEW KENNY WAS A THRICEWISE. DATED HIM ANYWAY. PISSED HIM OFF. PAUSE FOR REQUISITE TOLD YOU SO...

TOLD YOU SO.

...AND DID IT ANYWAY. MAYBE I WANTED YOU TO SAVE ME. A FEW YEARS AGO, YOU WERE THE ONLY SLAYER, I WAS YOUR ONLY SISTER. NOW I'M SURROUNDED BY, LIKE, A THOUSAND SORTA-LITTLE-SISTERS I CAN'T POSSIBLY COMPETE WITH. THEY FIGHT IN YOUR ARMY, THEY ALL COME EQUIPPED WITH FANCY NEW SUPERPOWERS AND WOULD LITERALLY DIE TO GET YOUR ATTENTION.

IT SUCKS.

SOUNDS LIKE. BUT TURNING YOURSELF INTO A GIANT, A HORSEY, AND A RAG DOLL IS BEYOND YOUR NORMAL PASSIVE-AGGRESSIVE.

YOU'RE RIGHT. ABOUT ALL OF IT. BUT--AND I LOVE SAYING THIS--YOU'RE WRONG ABOUT ONE THING.

COULD HAVE BEEN WORSE. FIRE SNAILS. JUST SAYIN'.

I GOT A THOUSAND SOLDIERS. ONLY ONE SISTER. I CAN'T KEEP HER SAFE AND IT MAKES ME CRAZY. BUT I LOVE HER.

I LOVE MY SISTER TO DEATH.

WON'T COME TO THAT.

NOT TONIGHT.

WANNA WATCH TV?

ONLY DESPERATELY.

I MIGHT HAVE SCRATCHED YOUR *VERONICA MARS* DISC...

AND I WILL KILL YOU.

The End

# REBOUND

## PART ONE

THESE DAYS, PEOPLE NOTICE FLYING WITCHES WITH SLAYER SIDECARS, BUFF, AND THEY REPORT THEM.

YEAH, YEAH. I'M A STEALTH DINNER. AT LEAST POINT ME DOWN SO I CAN SEE.

THE ILLUSION LOOKS PRETTY GOOD, RIGHT? UNTOUCHED, TOTALLY UNOCCUPIED?

LOOKS SUPER-DUPER. DOWN! GO DOWN!

DON'T FLOP! STOP FLOPPING!

OW!

SORRY! SORRY!

FAPP

HEY, LOOK! YOU'RE A REVERSE MERMAID.

SHUT UP.

OUR ONLY HOPE IS THAT THEY DON'T FIND US.

IF ONLY WE COULD BREAK THEIR CONTROL ON THE LOCAL DEMONS, BUT THEY'VE GOT 'EM ALL WIRED TO ATTACK US IF THEY FIND US.

AND THEY KEEP FINDING US. WHICH MAKES ME ASK...

ARE WE DOING ALL WE CAN?

I'VE GOT ALL THE GIRLS WITH APTITUDE WORKING TO KEEP THIS AMOUNT OF MAGICKS RUNNING DAY AND NIGHT. WE'VE GOT SO MUCH GOING ON, WE'RE PRACTICALLY WARPING THE GRID.

THERE'S A GRID?

ARE YOU OKAY? IT'S NOT... TOO MUCH?

OKAY, WHAT'S UP WITH YOU? YOU KEEP HOVERING, ASKING THAT. WHY THE CLING?

I TOLD YOU, YOU'RE IRRESISTIBLE, BABY.

I'M JUST BEING VIGILANT. IF WE SHOW OUR FACES, WE DIE HERE, AND THE WORLD HAS A GOOD-RIDDANCE PARTY. BEST WE CAN DO RIGHT NOW IS DISAPPEAR.

FOR HOW LONG? I MEAN, WHAT ARE WE WAITING FOR?

THE JUDGMENT OF HISTORY?

I'M JUST SAYING. WAITING FOR THE END IN A BUNKER UNDER BERLIN... GOT A BAD FEEL TO IT.

WELL, IT'S HARD TO ARGUE WITH TH--

BOOM

YOU'RE SLOSHING YOUR DUMPLING.

THEY'RE HERE.

THE DOOR IS TEN-INCH STEEL. I HARDLY THINK--

SMASH

I KNEW IT WAS STUPID, GOING UNDERGROUND! DEMONS *LIVE* UNDERGROUND!

WELL, ABOVE GROUND, ORDINARY HUMANS FEAR US, AND THAT COULD BE FAR MORE DANGEROUS.

YEAH.

SHUK

KLUDD

FAITH! COME ON!

KRAK

WHAT DO WE DO NOW?

I DON'T WANT TO SAY, *"PRAY"*...

"O LORD OF THE HOLY MARTYRS..."

"O LORD OF THE HOLY MARTYRS AND SAINT HELEN, SAVE YOUR SERVANTS..." WHAT DOES IT MEAN?

POSEY KNOWS LATIN.

EE-MAY OO-TAY.

IT'S GRAFFITI. FROM THE EARLY CHRISTIAN MARTYRS. A LOT OF WHAT'S DOWN HERE UNDER ROME IS THEIRS. THE GRAFFITI, THE ART, THE...

...RIDONKULOUS NUMBER OF BONES.

OH MY GOD.

WHEN YOU START USING BONES IN YOUR DECORATING, YOU'VE GOT TOO MANY BONES.

SCRABBB

WHAT'S THAT?

DID THEY FIND US? ARE PEOPLE HUNTING US DOWN HERE?

I'LL GO FIND OUT.

STAY HERE, SAFE WITH THE... SKULL FLOWER.

SCRABBB

SCRAPE

OH, GOD. IT'S YOU...

WARREN.

ANDREW. DON'T SHOUT. LISTEN TO ME.

I WON'T. I WON'T LISTEN--

I'M DYING.

AMY IS DONE WITH ME. SHE SAYS ANYONE CAN BUILD BOMBS. SHE'S TAKING AWAY THE SPELL THAT REPLACED MY SKIN, TAKING IT AWAY A LITTLE BIT AT A TIME. I'M IN PAIN. I DON'T HAVE LONG.

I WANTED TO SEE YOU AGAIN. BEFORE--I WANTED TO PATCH THINGS UP BETWEEN US.

PATCH THINGS UP? YOU MADE ME A KILLER!

I WAS MISLED. I REALLY THOUGHT IF YOU KILLED JONATHAN THAT THE THREE OF US WOULD LIVE AS GODS.

WE ARE AS GODS!
WE ARE AS GODS!

HONESTLY, I WAS A FOOL. I'M ASHAMED.

BUT YOU MUST KNOW WHAT SHAME'S LIKE, LIVING WITH IT EVERYDAY. LINKED WITH THESE SLAYER-FASCISTS, TRYING TO CONTROL EVERYONE--

THAT'S NOT TRUE!

ARE YOU SURE? EVERYONE SAYS IT. OLBERMANN DID A SPECIAL COMMENT ON IT. CALLED THEM MODERN-DAY BLACKSHIRTS.

KEITH SAID THAT?

LISTEN, I HAVE A PROPOSAL--

GOATMEN! GOATMEN!

THUUD

HARHHH!

AMY! YOU DIDN'T LET ME FINISH TRICKING HIM!

I BET YOU WON'T FIND THIS TOO HUMERUS.

THAT'S A FEMUR-- AHH!

WHACK

USE THE BONES!

IT SEEMS SO WRONG! WON'T THEY MIND?

THEY'RE MARTYRS. THEY'RE INTO IT.

COME ON! WE CAN GET OUT THIS WAY!

"SEEMS LIKE RUNNING AWAY IS ALL WE DO ANYMORE."

YES, BUT WE'RE OUT OF THE BUNKER. NO MORE BAD ASSOCIATIONS.

UH-HUH, A CATTLE CAR ACROSS GERMANY IS MUCH BETTER.

AT LEAST WE'RE ON OUR WAY TO BUFFY.

BUFFY...

OHH!

BABE? WHAT'S UP?

GOTTA FIND BUFFY.

BUFF? YOU ALONE? CAN WE COME IN?

IT'S ALWAYS GOOD TO ASK.

YES, IT IS.

I JUST GOT AN ALERT. THEY FOUND US.

EVERYONE.

WHO FOUND US?

WHICH EVERYONE?

GILES, FAITH, ANDREW, FIVE SLAYERS FROM THE ITALIAN GROUP, AND EVERY DEMON IN SCOTLAND.

THEY'RE NOT TOGETHER.

USE YOUR MAGIC! GET THEM INSIDE!

NOT THE DEMONS.

NOT THE DEMONS.

GOOD CALL.

I CAN'T BELIEVE HOW MUCH YOU'VE SHRUNK!

THANKS!

SNUCK 'EM IN UNDER THE BARRICADE. LAST THING IN OR OUT, UNLESS WE GET BREACHED.

GLAD YOU'RE BACK.

YES. THANK YOU.

ENOUGH! COME ON! IT'S TIME! XANDER, REVIEW OUR DEFENSES!

UM... THERE ARE CAMERAS. THESE ARE THE MONITORS. EVERYTHING ELSE WAS SET UP BY WILLOW.

I'VE GOT MY WOMEN USING TELEKINESIS TO PUT TRAPS BEHIND THEIR LINES. I'VE GOT NESTED SHIELDS KEEPING THEIR PROJECTILES OUT. I'VE GOT MENTAL SPIDER WEBS AND MIRAGES--

IMAGE UP! THERE THEY ARE!

THEY'RE THROWING ENERGY AT OUR SHIELDS. WE'RE ALREADY HEATING UP!

THEY LOOK MEAN.

TWILIGHT FOUND SOME EVIL-LOOKING DUDES TO BE HIS ATTACK DOGS HERE.

BZZZT

WHAT'S HAPPENED?

THEY TOOK OUT THE CAMERAS. WE'RE BLIND.

WE'LL BE SAFE ON THE ROOF?

I'VE GOT MYSTICAL SHIELDS IN PLACE. THREE OF THEM, STACKED UP.

THERE'S A SQUAD OF WICCA-SLAYERS UP THERE ALREADY RUNNING MAGIC DEFENSES.

WE CAN SEE FROM THE ROOF.

WHAT'S ALL THAT STUFF?

SIEGE ENGINES...

MEDIEVAL TECH. THEY THINK THEY CAN DO THIS WITH CATAPULTS?!

TANKS. THERE ARE ALSO TANKS.

DROP THE BRIDGE SPELL!

SHOOT

SO MUCH FOR THEIR HIGH-TECH APPROACH. NOW THE BEST THING THEY'VE GOT LEFT ARE THE CATAPULTS. WE'VE GOT THIS WON.

WHAT ARE THEY LOADING IN THE CATAPULTS?

HUH. HARD TO SAY. LOOKS LIKE IT COULD BE...

NAPALM, GRENADES, IMPACT BOMBS...

SECOND SHIELD DOWN!

GET DOWN!

BOOM

I SHOULD BE DOWN THERE.

AAAAAAA!

KA-BOOM

BRAIN-FRY. SHE'S GONE.

BUFFY?

WE HAVE A PRISONER.

I'LL TAKE HIM.

WHAT'S SHE DOING? WHERE DID SHE TAKE HIM?

NO, NO, NO. I'M DONE WITH THIS KIND OF CRAP.

HEY, WHATEVER. I CAN'T DEBATE BATTLE ETHICS IN A BATTLE!

GIRLS ARE DYING. RIGHT THERE! I NEED TO HELP THEM!

I KNOW HOW THEY FOUND US.

A CERTAIN SKINLESS DEMON JUST TOLD ME THEY'RE HOMING IN ON ALL THE MAGICKS--IT'S LIKE A BEACON.

LITTLE LATE TO WORRY ABOUT THAT!

FINAL SHIELD IS DOWN!

WE GOTTA GO! EVERYONE, HEAD TO THE SUBMARINE!

WE HAVE A SUBMARINE?

DON'T START. WHATEVER SHE DID--SHE GOT THE INFORMATION WE NEEDED. DON'T KNOW WHAT TO DO WITH IT, BUT--

YOU'RE GOING TO LOSE HER AGAIN. YOU KNOW THAT.

OH, GILES.

YOU DON'T KNOW THE WORST OF IT.

YOU'RE RIGHT. MORE THAN YOU KNOW. I'M KILLING HER. I MEAN, I HAVE KILLED HER. DID, AM, AND WILL.

WHAT?

I WENT TO THE FUTURE AND EVIL WILLOW WAS THERE AND I KILLED HER AND WHAT I'M DOING NOW COULD BE HOW SHE GOT THAT WAY. EVIL.

AND DEAD.

I'D... I'D ASK FOR AN EXPLANATION AND THEN EXPRESS SKEPTICISM, DEMAND TO BE CONVINCED... BUT I DON'T THINK WE HAVE TIME.

THEY TRACKED US DOWN BECAUSE OF ALL THE MAGICKS SHE'S USING. SO SHE HAS TO STOP ANYWAY, CORRECT?

SHE'LL FIND A WORK-AROUND. MORE LAYERS OF MAGIC TO HIDE THE MAGIC. BESIDES, IT'S NOT JUST HER. ALL THESE SLAYERS-- WE'RE MAGIC RIGHT OUT OF THE BOX.

IF TWILIGHT SMELLS MAGIC, HE'LL SMELL ALL OF US. THERE'S NOTHING WE CAN DO ABOUT THAT.

SO YOU JUST LET IT HAPPEN?

GILES, ARE THEY RIGHT? ARE WE THE BAD GUYS?

WE'VE KILLED. SINCE THE BEGINNING. ALL OF US. EVEN THE BEST OF US--

OH!

WHAT?

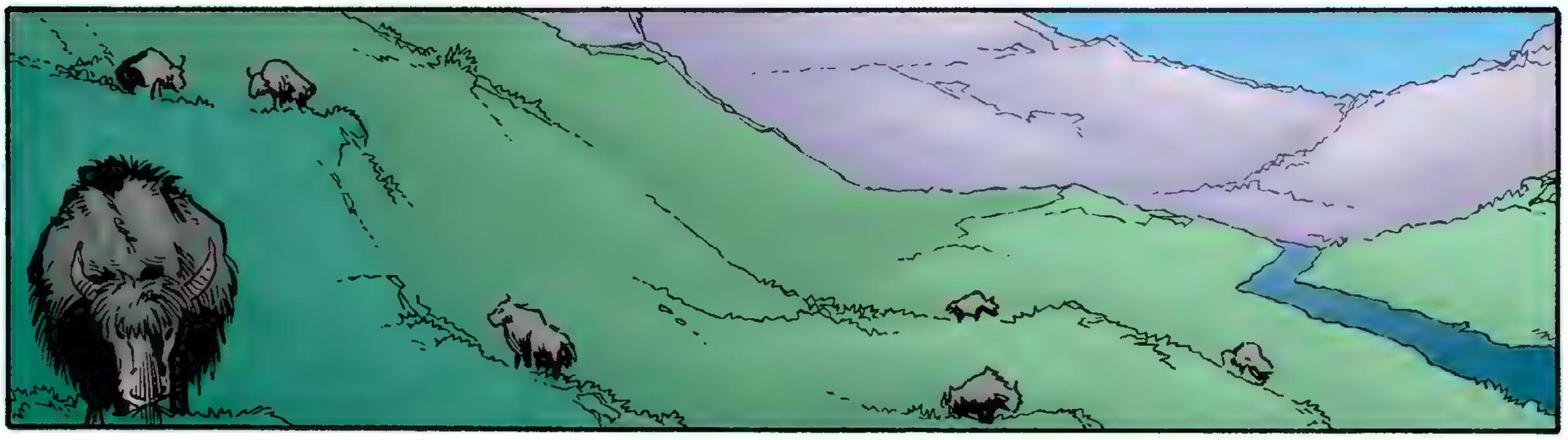
HEY, B., THE KIDS ARE ALL ASKING. DO WE KNOW WHERE WE'RE GOING NOW?

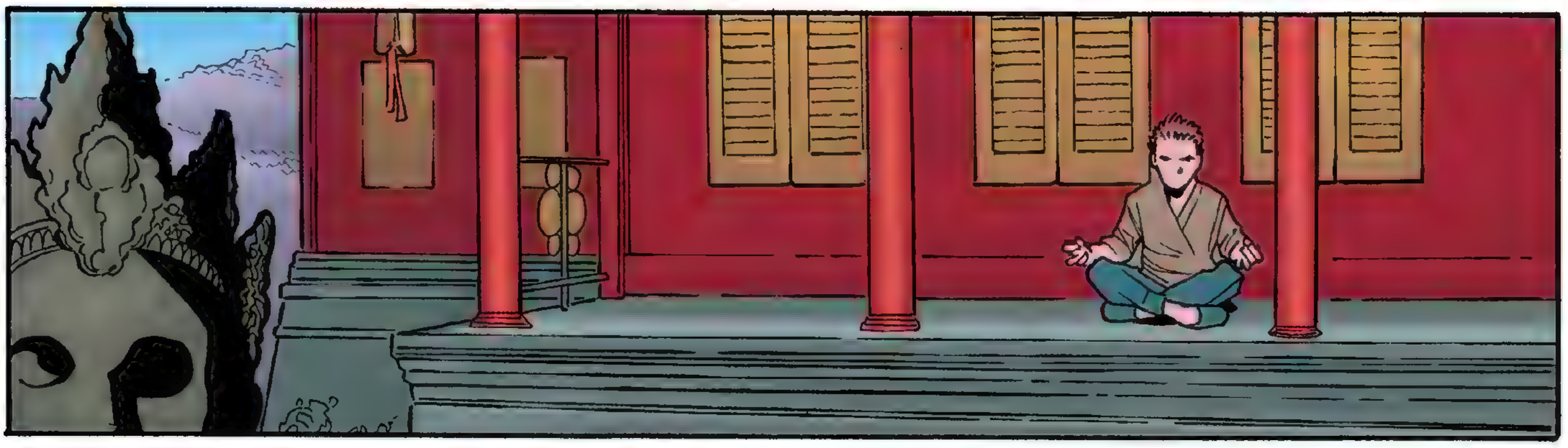
NO.

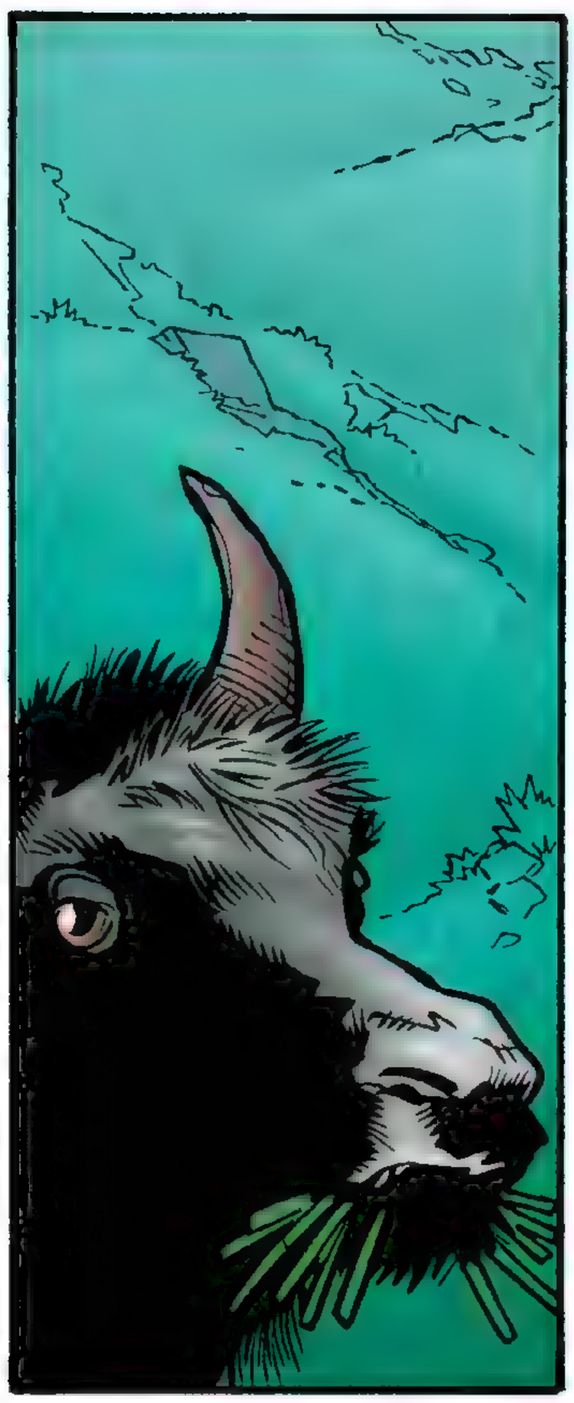
YES.

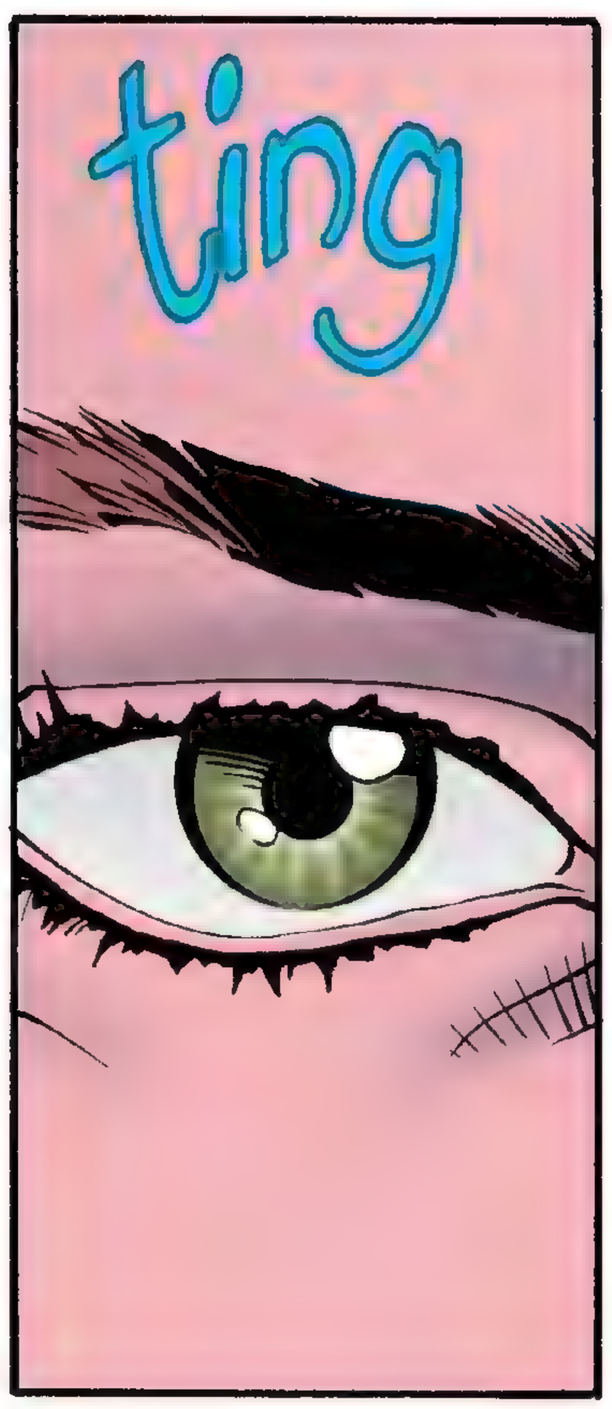
WE'RE GOING TO THE ONE GUY I KNOW WHO MAKES A LIVING BEING *LESS* MAGIC.

WILLOW HAS TO DO ONE LAST BIG SPELL, AND THEN, THAT'S IT. FOREVER.





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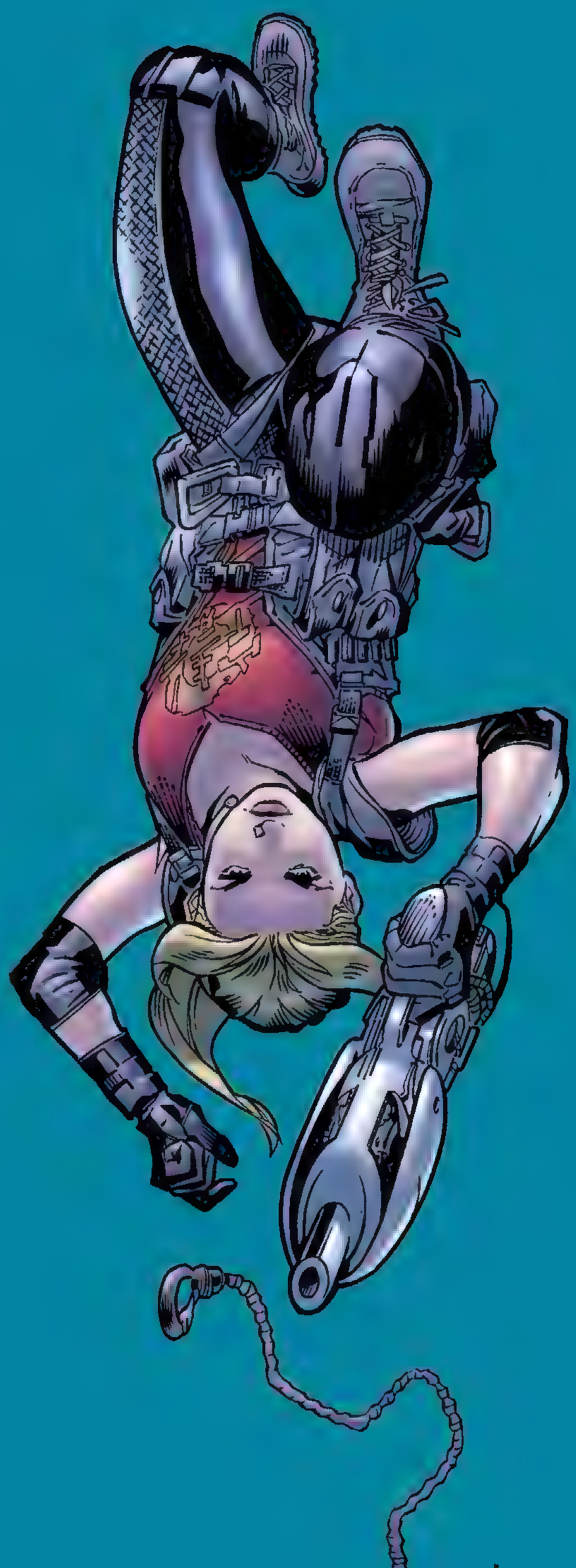
HUH.



# RETROBOT

## PART TWO

YOUR BOWL IS LYING.

I KNOW BUFFY TOO WELL...

...TO BELIEVE SHE'LL BE SILENT WHEN SHE DIES!

KREESH

WE'VE GOT THE EQUIPMENT SCANNING FOR THEM, BUT THERE ARE ENOUGH MAGICAL CREATURES IN THE WORLD THAT IT WILL TAKE WEEKS TO PINPOINT THEM AGAIN.

HE KNOWS BUFFY?

SIR?

WE'LL FIND THEM. IT JUST MIGHT TAKE TIME.

IT'S LIKE LOOKING FOR SPECIFIC FLEAS ON AN INFESTED DOG.

FIND THEM BEFORE I DECIDE IT'S EASIER TO SEARCH A DEAD DOG.

SIR? THEY USED MAGIC WHEN THEY GOT AWAY. LOTS OF IT. AND I THINK I SEE WHERE THEY WENT.

TIBET.

THE YOUNG WOMEN AND THE WOMANLY MAN ARE BEING MADE COMFORTABLE.

THANK YOU. OOH, TEA.

WE NEED TO LEARN HOW TO SUPPRESS OUR MAGIC.

IT'S BECOME A LIABILITY.

AND IT COMES FROM DEMONS.

IT DOES!

I UNDERSTAND. NO ONE LIKES YOU.

WAIT. WHO'S SHE?

MY TEA IS GREASY. IS YOUR TEA GREASY?

SLAYERS AREN'T VERY POPULAR RIGHT NOW. WE SEE IT EVERYWHERE.

WE HAVE A SATELLITE DISH. YOU SHOULD HEAR THE WOMEN ON *THE VIEW* TALK ABOUT SLAYERS.

THIS IS BAYARMAA. BAY. SHE'S... SHE'S THE REST OF ME.

WE'VE BEEN TOGETHER A WHILE. YOU SHOULD ALL MEET THE BABY.

BABY?

I'M FINE WITH THAT.

WHUF?

YEAH. NO. SEE. THAT'S THE DOG.

THIS IS KELDEN.

UM, I DON'T MEAN TO PRESS YOU, OZ, BUT IF YOU CAN'T HELP US, WE WILL NEED TO MOVE ON...

OZ. PLEASE...

"...I NEED HELP."

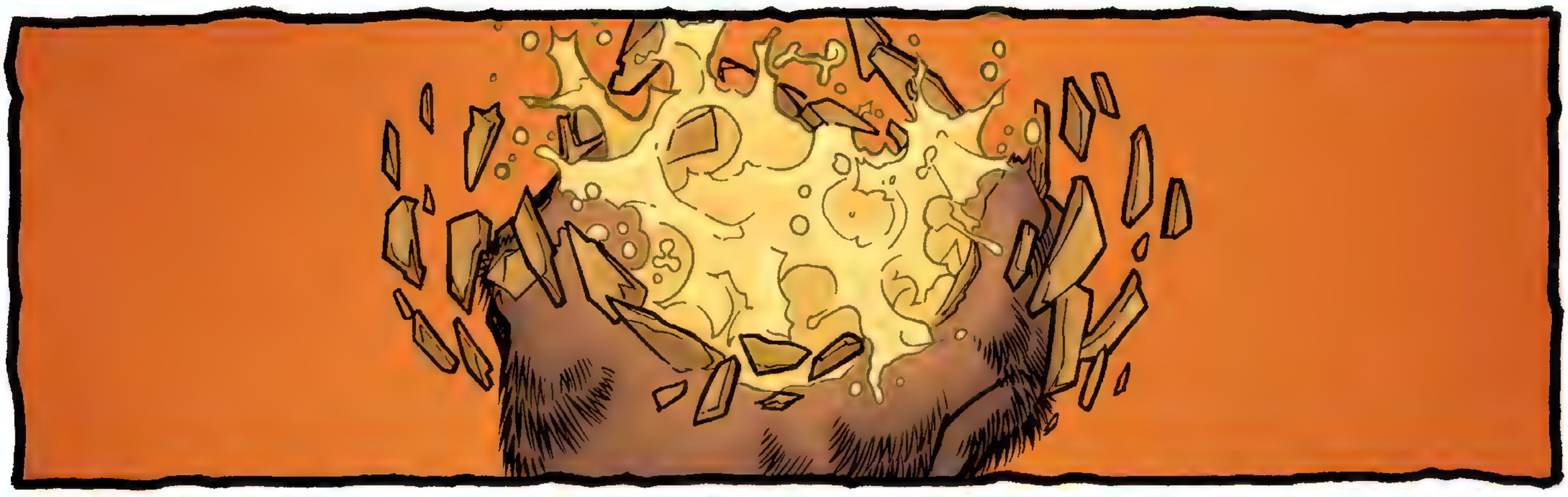
A FEW YEARS EARLIER...

A WARLOCK IN ROMANIA TOLD ME ABOUT YOU.

SO... UM... DRAGOMIR SENT ME...?

AND IF WE COULD DO SOMETHING...

SOONISH?



BUTTER TEA?

"THEY TAUGHT ME.

"THEY GAVE ME HERBS...

"...AND CHARMS."

OOOOMMMM.

"...AND CHANTS TO PUSH THE WOLF DOWN DEEP INSIDE...

"I SLIPPED ONCE OR TWICE. BUT I WAS GETTING BETTER.

"I THOUGHT I COULD GO BACK."

RUN.

"I WASN'T SO MUCH RIGHT.

"AFTERWARDS, I CAME BACK HERE, TO THE HERBS...

"AND EVERYTHING.

"BUT THEN NOTHING WORKED EVER."

SOMETIMES I WANTED TO JUST...

JUST RELAX AND GIVE IN.

JUST GIVE IN.

IT'S A PRETTY BIG SPIKE.

SPIKE?

YOU WASTED OUR RESOURCES, YOU KNOW. GOING IN THERE TO PLAY GAMES WITH YOUR LITTLE PET.

YOU RUSHED ME! YOU DIDN'T LET IT PLAY OUT!

A SPIKE IN MAGIC USAGE. LIKE, IF THEY TELEPORTED THEMSELVES OUT OF THERE. DON'T YOU SEE IT?

LOOKS LIKE RANDOM NOISE TO ME.

YEAH, SEE, MOUNTAINS MAKE THE SIGNALS BOUNCE AROUND. I WOULDN'T--

WHAT IS IT?

IT'S A SPIKE.

SPIKE?

SEE? LIKE SOMETHING JUST BURST INTO EXISTENCE IN CENTRAL ASIA.

IT'S AN ARTIFACT. IT'S NOT REAL.

PINPOINT THE LOCATION. WE'LL GO TAKE A LOOK.

"I WANTED TO LOSE MYSELF IN IT.

"BUT I DIDN'T."

"I TOLD HIM ABOUT THE ORIGINAL RELIGION OF TIBET. BON. WHEN BUDDHISM ARRIVED, THE TWO BECAME MIXED, AND A LOT OF THE ORIGINAL TEACHINGS WERE OBSCURED. BUT THEY WEREN'T LOST.

"IT'S ALL ABOUT THE SPIRITUAL LIFE IN ORDINARY THINGS. ROCKS AND TREES AND WATER. WE BUILT ON IT, MADE OUR OWN TRADITIONS.

"WE DON'T CLOSE OUR EYES AND CHANT. WE WATCH THE WORLD, QUIETLY, AWARE THAT WE'RE PART OF IT.

DINGO ATE MY BABY

"IT TURNS OUT THE SECRET ISN'T IN BOTTLING UP THE WOLF..."

"THE WOLF DOESN'T LIKE THAT."

"...BUT IN LETTING THAT ENERGY PASS THROUGH YOU INTO THE EARTH, THE SKY, THE LIVING PLANTS.

"DON'T BE A LAKE, BE A RIVER."

HAVE A LIFE.

GA!

"PEOPLE COME TO TIBET TO BE CURED."

"WE GOT THE ONES WHO HADN'T MANAGED TO FIND PEACE ANYWHERE ELSE.

"MONROE WAS AN ENGLISHMAN, A TERRIBLE SUFFERER, BUT WITH US HE FOUND RELIEF AT ONCE.

"NATURE EMBRACED HIM. WE WERE ALL VERY CONFIDENT."

SURELY THAT'S NOT ALL THERE IS TO IT. PET A YAK AND BE A RIVER.

WILL, CAN YOU BE A RIVER?

I'M NOT A GREAT QUIET SITTER AND LOOKER.

IT WORKS. WHEN THE MOON IS FULL...

GA!

"YOU FEEL THE WOLF APPROACH.

"YOU LET THE WOLF PASS THROUGH YOU...

"...WITHOUT TAKING YOU..."

...AND THE WOLF IS PULLED INTO THE EARTH.

MORE BUTTER TEA?

OH, SO FULL.

MORE BUTTER THAN I'M USED TO IN TEA.

IT'S YAK BUTTER. RICH, FOAMY.

STRAIGHT FROM THE YAK.

YAK!

WHO WANTS A TOUR?

WE'RE NOT OKAY, ARE WE?

WE WILL BE. IT'S NOT--IT'S NOT WHAT YOU THINK. LATER.

IT TAKES A YEAR OF FULL MOONS TO GET IT RIGHT, ABOUT.

GA!

YES, HELLO, BABY.

THIS PLACE IS SO BEAUTIFUL.

AND SLIPPERY.

I'VE GOT YOU.

MONROE WAS SO PLEASED WITH THE RESULTS THAT HE LEFT TO SPREAD THE WORD OF WHAT WE'D ACCOMPLISHED HERE. HE WENT INTO THE WORLD AND BROUGHT BACK DOZENS OF NEW FOLLOWERS.

AND THEN, SUDDENLY, WE DISCOVERED WE HAD A DANGEROUS RIVAL. COMPETITION. THEY THOUGHT THEY'D FOUND THE ONLY WAY AND THEY WERE WILLING TO GET VIOLENT TO PROVE IT.

THE BUDDHISTS?

YEAH, THOSE SAFFRON-ROBED JERKS WERE KICKING OUR ASS.

REALLY?

NO. NOT REALLY. THEY DON'T DO THAT. IT WAS MONROE.

HE WENT OUT INTO THE WORLD TOO SOON. WE BLAME OURSELVES. HE GOT TEMPTED, FORGOT TO FOCUS, TO LET THE POWER PASS THROUGH HIM.

NOW HE HEADS A GROUP THAT THINKS LIKE...

LIKE VERUCA.

YEAH. THEY THINK THE WOLF IS THE BEST PART OF US.

HEY! THAT'S LIKE SLAYERS! THE DEMON PART IS THE PART THAT YOU ARE AND THE OLD HUMAN PART IS THE WEAK, REJECTED PART THAT GETS TOSSED ASIDE--

UM... THAT'S HOW SOME ***WRONG*** PEOPLE MIGHT SEE IT.

"THEY ATTACKED DURING THE FULL MOON."

"THEY WERE AT THEIR STRONGEST. WE WERE AT OUR WEAKEST."

MONROE? YOU DON'T HAVE TO DO THIS.

ROAR

SUSPENSEFUL!

WHAT'S SHE DOING?

SHE'S LOOKING FOR THE SOURCE OF YOUR SPIKE...

...FIRST SHE PROJECTS THE TOPOGRAPHY OF THE AREA YOU SELECTED. THE LITTLE BONES SHOW WHERE THE MAGIC IS MOST CONCENTRATED.

BONES?

THERE.

PEOPLE BONES?

WE HAVE THEM.

I DON'T LIKE THIS. IF WE'RE AGAINST MAGIC, IT SEEMS SO WRONG...

I KNOW WHERE THEY ARE.

REALLY! SO SUSPENSEFUL.

NOT REALLY.

THROAT. RIGHT HERE.

BUT WHAT HAPPENED?

BAY! NO!

"WE STARTED CARRYING KNIVES AFTER THAT."

HE RECOVERED, BUT NOW THERE'S TERRIBLE BITTERNESS BETWEEN THE GROUPS.

GAHA!

OH, DEAR.

WHAT ARE THEY SAYING BACK THERE?

I DON'T KNOW. ARE YOU STILL TASTING YAK? I'M TASTING YAK.

I SHOULD'VE WRITTEN. TOLD YOU ABOUT HER.

OH, OZ. IT'S NOT HER. IT'S THE BABY.

TWILIGHT IS TRACKING US. WE NEED TO LEARN TO NOT BE MAGICAL.

GUGGUGGUG

REALLY? BECAUSE NOT TELEPORTING SUBMARINES IS A GOOD FIRST STEP.

YOU HAVE A LIFE. YOU HAVE A FUTURE. YOU HAVE WHAT I WANT AND I'M BEING JEALOUS AND HATEFUL AND I'M SO SORRY.

CAN YOU HELP?

SLAYERS AREN'T LIKE YOU. WE'RE MAGIC ALL THE TIME. WILL YOUR WAYS WORK?

GA?

MAYBE. IT MIGHT FIX A LOT OF THINGS.

BUT YOU HAVE TO WANT IT.

IF YOU START IT, BUT DON'T COMPLETE IT--IF IT DOESN'T TAKE ROOT IN YOUR SOUL, IT CAN BE MORE DANGEROUS THAN NOT TRYING AT--

GRRRR-

YiiiiRe!

ESPECIALLY BECAUSE, IF THIS DOESN'T WORK?

YOU JUST MADE MY HOME INTO A VERY BIG TARGET.

IS THIS IT?

THEY SHOULD BE HERE.

I DON'T SEE ANYTHING.

THIS ISN'T IT. THEY'RE PROBABLY NOT EVEN IN MONGOLIA.

HA! I'M NOT THE ONLY SCREWUP!

SHUT UP.

I TOLD YOU. THERE'S INTERFERENCE. THERE JUST ISN'T ENOUGH DATA TO BE THIS PRECISE.

THIS WILL NOT STAND.

AT SOME POINT, SOME CRISIS WILL EMERGE THAT SEEMS TO REQUIRE YOUR STRENGTH OR QUICKNESS-- MAGIC. I'M NOT SURE YOU'LL BE ABLE TO RESTRAIN YOURSELVES. BUT YOU'RE WELCOME TO TRY.

WHEN?

PRETTY MUCH NOW.

WE LIKE TO START WITH PHYSICAL EXERTION TO LOWER YOUR RESISTANCE TO THE MENTAL PROCESS. SO...

WHO WANTS TO HELP BURY A SUBMARINE?

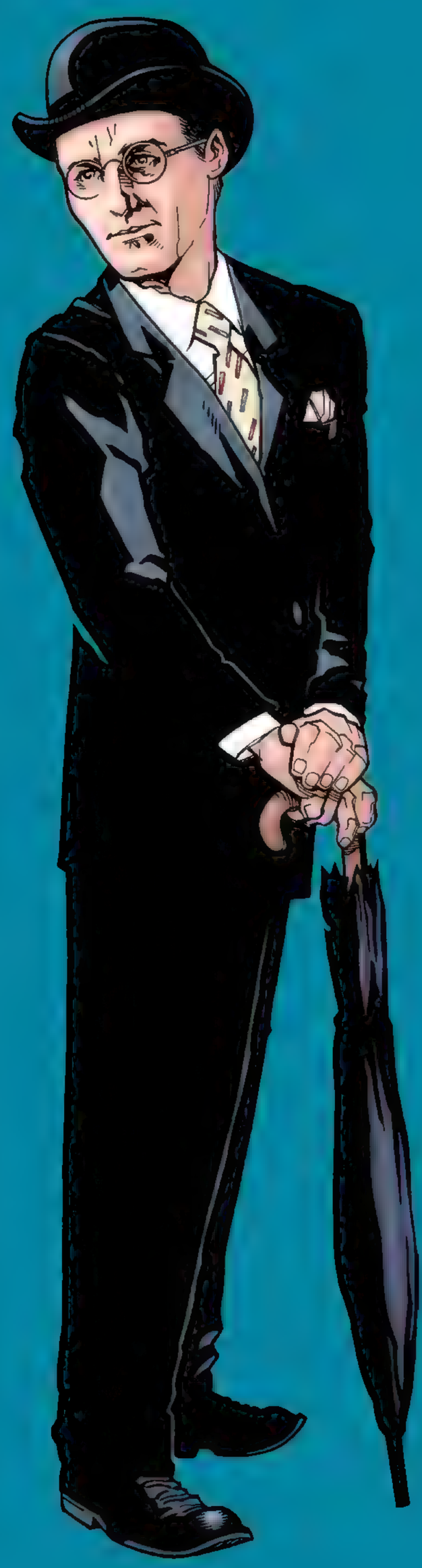
HOW ARE WE GOING TO FIND THEM?

THEY CAN'T HELP WHAT THEY ARE. THEY'LL MAKE A MISTAKE. WE'LL WATCH AND WE'LL WAIT AND WE'LL BE READY.

KILL THE MAN THAT FOUND THIS "SPIKE."

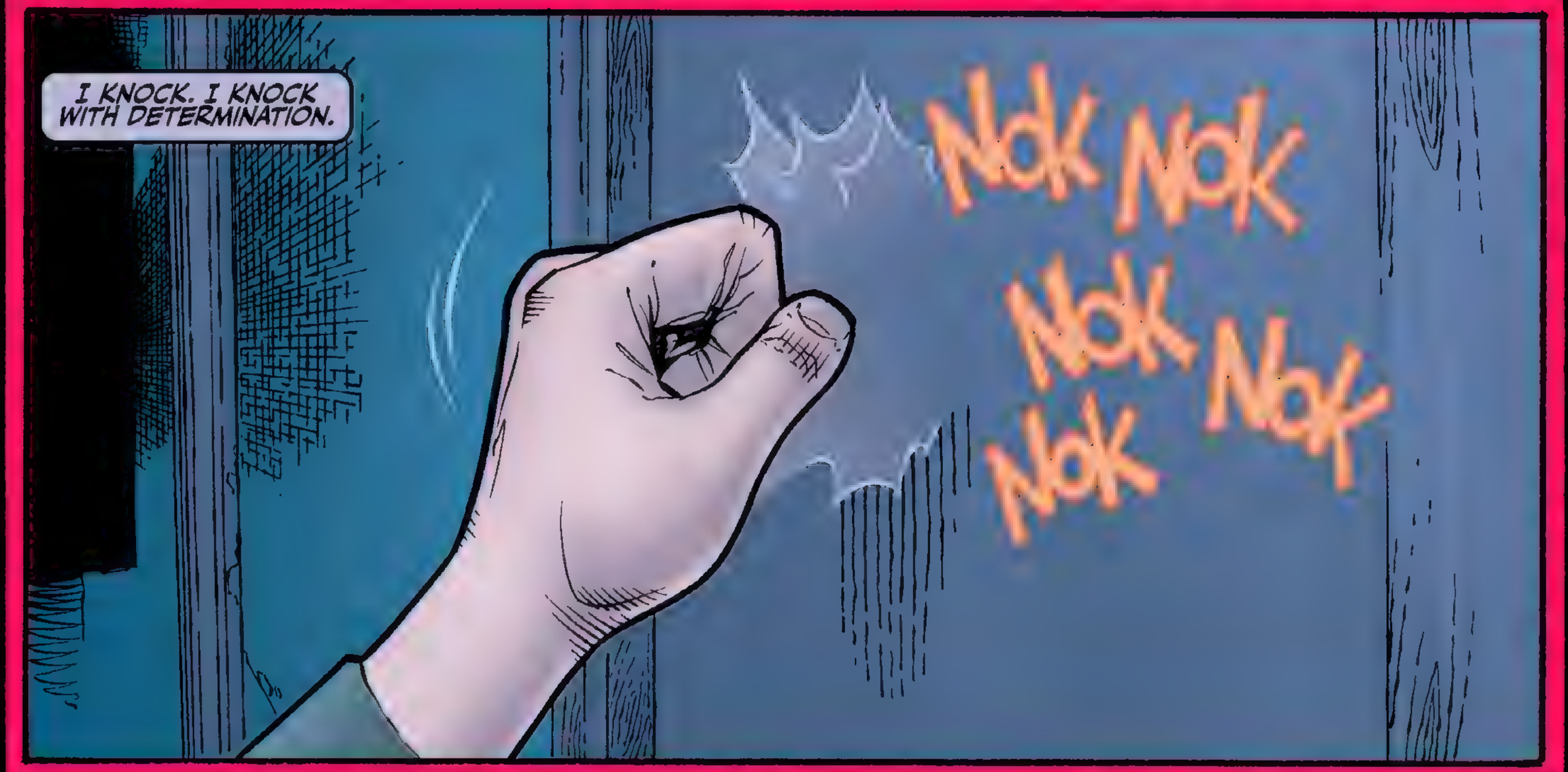
THIS BATTLE DOESN'T END WITH BUFFY LAYING DOWN HER SWORD.

IT ENDS WITH HER TURNING THAT SWORD AGAINST HERSELF.



# KNOCK IT OFF

## PART THREE



GILES? MR. GILES?

NOK NOK

THIS HAD BETTER BE A DEMON ATTACK.

NEVER MIND THE BOLLOCKS

IT IS!

IT IS?

WELL, IT COULD TURN INTO ONE.

NO, YOU DON'T UNDERSTAND...

GO TO BED.

THERE'S A SPY IN OUR MIDST.

WHEN I WAS IN ROME, SKINLESS WARREN CAME TO SEE ME, IN THE CATACOMBS, RIGHT BEFORE AMY SENT IN A BUNCH OF DEMONS TO ATTACK US.

I DON'T SEE--

TWILIGHT IS GOOD AT BEING BAD, MR. GILES! HE FINDS PEOPLE! HE USES PEOPLE! HE CAN DISGUISE PEOPLE, TURN PEOPLE, *KILL PEOPLE!*

YOU THINK THAT HE'S FOUND US. THAT HE'S WATCHING US.

IF YOU START SAYING THAT, THEN YOU'RE GOING TO ENGENDER SUSPICION, DIVISION, FINGER-POINTING...

SIR, I THINK WE'RE IN DANGER.

NO. GO TO BED, ANDREW.

I GO BACK TO MY ROOM. BUT DESPITE MY POSTURE, I AM NOT DISCOURAGED.

I HAD XANDER BUY ME SOMETHING ON HIS LAST TRADING TRIP TO LHASA.

IF THERE IS A SPY AMONG US, I WILL FIND HER OR HIM. OR IT. THE PUPPY HAS ALWAYS STRUCK ME AS A LITTLE DODGY, AND IT WOULD BE A GREAT DISGUISE. AND NO ONE WILL SUSPECT WHY I'M DOCUMENTING OUR LITTLE COMMUNITY, BECAUSE...

BECAUSE I HAVE A HISTORY OF THIS KIND OF THING.

I WILL BEGIN WITH A LITTLE TOUR. AND A LITTLE EXAMINATION OF A CERTAIN STRANGER WHO IS SUDDENLY ALL UP IN OUR MIDST.

TELL US ABOUT THE GIVING UP OF MAGICKS, OZ'S EXOTIC MATE, BAYARMAA.

IT'S NOT ABOUT *"GIVING UP"* THE MAGIC. IT'S ABOUT REDIRECTING THE ENERGY INTO THE EARTH INSTEAD OF HOLDING ON TO IT. IF YOU ARE REALLY AT PEACE, THE BOUNDARY BETWEEN YOU AND EARTH MELTS AWAY.

SO IT IS AS IF YOU'RE DECOMPOSING?

NOT AT ALL.

IN ADDITION TO EXTENSIVE MEDITATION, WE'VE FOUND THAT IT'S EASIER TO GIVE UP MAGIC IF YOU CONNECT WITH THE LAND, WITH HARD WORK, WITH YOUR OWN MORTAL BODY. SO THE FORMER SLAYERS WORK THE LAND.

THEY WEAVE. THEY CHURN. IT'S HARD WORK.

SOME OF THEM ARE TAKING APART THE SUBMARINE AND TRADING THE PARTS FOR HIGH-TECH DEFENSES.

IT'S TOO BAD WE ALREADY BURIED IT.

OTHERS FEED AND TEND THE LIVESTOCK.

POINT THAT CAMERA THE OTHER WAY IF YOU KNOW WHAT'S GOOD FOR YOU.

WE KNOW THESE GIRLS STILL FACE DANGERS. WE'RE TEACHING THEM TO FIGHT IN DIFFERENT WAYS, SO THEY WON'T RELY ONLY ON THEIR STRENGTH, WHICH WILL FADE WITH THE MAGIC.

HOW VAS DAT?

KINDA LAME.

UM... SO...

PERFECT.

PERFECT-SEEMING, PERHAPS. BUT IS EVERYONE THIS HAPPY? I USE THIS QUESTION AS AN EXCUSE TO LOOK FOR MALCONTENTS.

IT'S BULL$#@€.

I FEEL WEAK. I DON'T LIKE IT.

I *SAID*, POINT THAT CAMERA ANOTHER WAY IF YOU KNOW WHAT'S GOOD FOR YOU.

YES, THERE IS DISCONTENT HERE. IT IS THE KIND OF ENVIRONMENT THAT MIGHT FOSTER A SPY. I TAKE NOTE OF THE UNHAPPY GIRLS AND CONTINUE TO COLLECT EVIDENCE.

"FAITH HAS ALWAYS STOOD APART. SHE'S ANOTHER LIKELY SUSPECT. I SET OUT TO DOCUMENT HER MENTAL STATE."

OOOOF.

MAN, THIS SUCKS.

MAYBE WE COULD JUST PLANT THE GARDEN AROUND THE BOULDER AND CALL IT A FEATURE.

THE COUNT

YOU MISS WHAT WE'RE GIVING UP, DON'T YOU?

YOU DON'T?

IT GOT TO ME. WHAT WE HAD TO DO. WHAT I HAD TO DO. I'M NOT STRONG ENOUGH TO HAVE TO BE THAT STRONG. GOOD RIDDANCE.

EVERY LIFE MEANT SOMETHING TO YOU. EVERY ONE.

THEY DID TO YOU, TOO.

DID THEY? I DON'T KNOW. I GUESS THAT'S WHY I NEED THIS. I NEED TO FEEL THAT CONNECTED. I DON'T WANT TO STAND... TO STAND *OVER* PEOPLE ANYMORE.

THE COUNT

AH, FAITH AND BUFFY, FINALLY CONNECTING. IT'S NICE.

I DON'T DETECT THE FOUL SMELL OF SPYISHNESS THERE. I MOVE ON. I HAVE TO LOOK AT EVERYONE. EVEN THE MOST LOYAL-SEEMING PEOPLE OF US ALL.

WHAT DO YOU SUPPOSE THIS SAYS?

ON THE CHINESE LAND MINE? THAT SAYS, "THIS SIDE TOWARD ENEMY."

HOW DO YOU KNOW? THAT'S WHAT IT SAYS ON CLAYMORES, BUT MAYBE THE CHINESE LABEL THE OTHER SIDE?

HUMANS POINT TO THE DANGER, NOT THE SAFE. IT'S A THING ABOUT HUMANS.

MAYBE WE SHOULD POINT TO THE SAFE SOMETIME.

MAYBE THAT'S WHAT WE'RE DOING HERE?

RIGHT. A CHANCE. TO HAVE A LIFE. FOR YOU TO GO FOR WHAT YOU WANT, XANDER.

HMM... A CRYPTIC REFERENCE. WHAT DOES XANDER WANT? IS IT SOMETHING TWILIGHT CAN PROVIDE FOR HIM, PERHAPS? I INVESTIGATE FARTHER. FURTHER. I INVESTIGATE MORE.

THE NEXT TIME I CATCH UP WITH XANDER, HE'S TAKING THE TIME TO JUST SIT WITH HIS FRIEND BUFFY AND YAK.

SO, HAVE YOU TOLD WILLOW YOUR BIG SECRET?

BIG SECRET? WHAT BIG *SECRET* WOULD THAT BE?

WHAT BIG SECRET WOULD THAT BE?

THE ONE I HEARD YOU TELL GILES ON THE SUBMARINE BECAUSE I WAS LISTENING. ABOUT KILLING HER IN THE FUTURE?

WHAT IF *NOT* TELLING HER MAKES HER EVIL?

WHAT-- WHAT IF TELLING HER MAKES HER EVIL?

AND ALL OF THIS IS MAKING YOU SUCK YOUR THUMB?

I GOT A SPLINTER AND IT HURTS LIKE FIRE.

LET NURSE XANDER TAKE A LOOK AT IT.

*OW!*

WHY DOES THAT HURT? IT'S SO LITTLE.

MAYBE IT'S A SIDE EFFECT OF YOUR MAGIC FADING.

YOU THINK? I CAN FEEL MORE NOW?

YOU TELL ME.

I FEEL MORE NOW.

THERE AREN'T A LOT OF PEOPLE THAT I LOVE.

YEAH?

I NEED TO TELL HER.

I'LL BE HERE NO MATTER WHAT, OKAY? WHENEVER IT IS. AND AFTER YOU TELL HER, COME FIND ME.

I WILL.

THIS IS BIG NEW INFORMATION. I SNAP BACK INTO ACTION.

YOU KNEW, MR. GILES. YOU *KNEW.*

KNEW WHAT?

YOU KNEW THAT BUFFY *KILLED* DARK WILLOW IN THE FUTURE. DOESN'T THAT SUGGEST, SIR, THAT WILLOW IS GOING TO GO DARK AGAIN?

ANDREW--

ANSWER THE QUESTION, SIR!

YES.

I WANT TO WATCH HER, MR. GILES. AND IF I FIND EVIDENCE SHE'S COMMUNICATING WITH TWILIGHT, OR UNDERMINING US IN ANY WAY...

I WANT US TO DEAL WITH HER. TO DO WHATEVER IT TAKES TO KEEP THE OTHERS SAFE.

YOU'RE QUITE RIGHT, OF COURSE.

I AM?

FOLLOW HER.

DARK WILLOW... SHE AND I...

WE HAVE A PAST.

D. Willow

Jonathan

Me

BUT I LOVE *REAL* WILLOW. SO ALL OF THIS. IT'S JUST...

HEART-BREAKING.

BUT I HAVE A JOB TO DO. LET'S GO FIND WILLOW.

I DON'T GET IT! THESE WOMEN HAVE STRONG MAGIC! AND ALL THEY'RE DOING IS MEDITATING AND IT'S, WHAT, SEEPING INTO THE GROUND? THAT CAN'T BE IT! AND IF IT IS IT, THEN WHY CAN'T I DO IT?!

WILL, YOU *CAN* DO THIS. IT'S EASY.

SAYING IT'S EASY MAKES IT HARDER. YOU KNOW THAT.

I KNOW. I'M SORRY.

I MEAN, THAT'S JUST FLAT TRUE ABOUT EVERY-THING.

EVERY TIME YOU DO A SPELL, YOU'RE MANIPULATING ENERGY, RIGHT? YOU'RE PULLING ENERGY FROM ALL AROUND YOU AND YOU'RE COMPRESSING IT, PRESSING IT SO TIGHT THAT EVENTUALLY IT EXPLODES.

IF YOU SAY SO...

WE'RE JUST TRYING TO TEACH YOU NOT TO BOTTLE UP THE POISON INSIDE YOU.

BUT WITHOUT THE POISON, WHAT AM I?

OKAY, THAT WAS A TELLING STATEMENT.

WHIMMPRRR

I'M SORRY.

WILL, WHAT IS UP WITH YOU? YOU'RE PISSED AT ME. AND, I GUESS, YOUR SHOELACES.

YOU SKATED OUT, OZ. YOU GOT OUT OF THE GAME, AND THEN YOU... YOU DID SOMETHING TO MAKE SURE YOU COULDN'T GET PULLED BACK IN--

WHAT? HOW'D I DO THAT?

HOW? YOU HAD A KID!

YOU WERE REAL AND NOW YOU'RE FAKE. PRETENDING YOU'RE A NORMAL PERSON.

I'M NORMAL. I'M HUMAN. I HAVE A FAMILY.

AND YOU CAN TOO.

IT'S NOT TRUE.

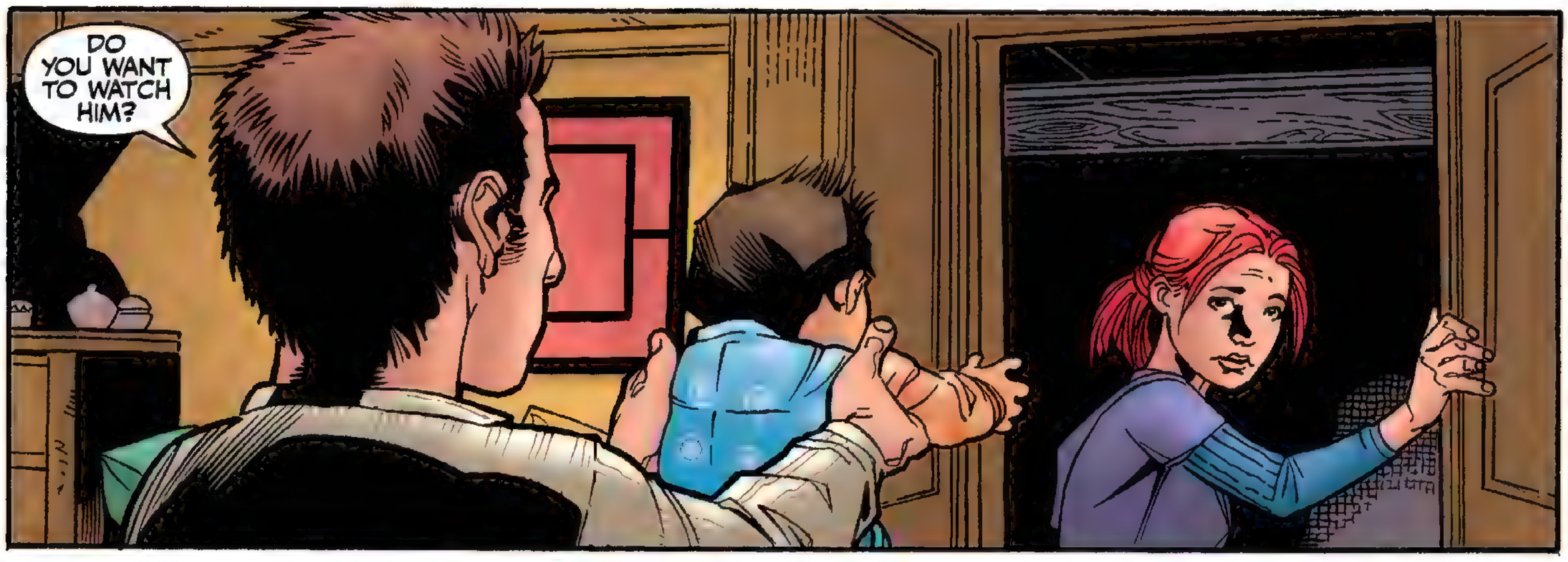
YOU CAN ADOPT, USE A DONOR--

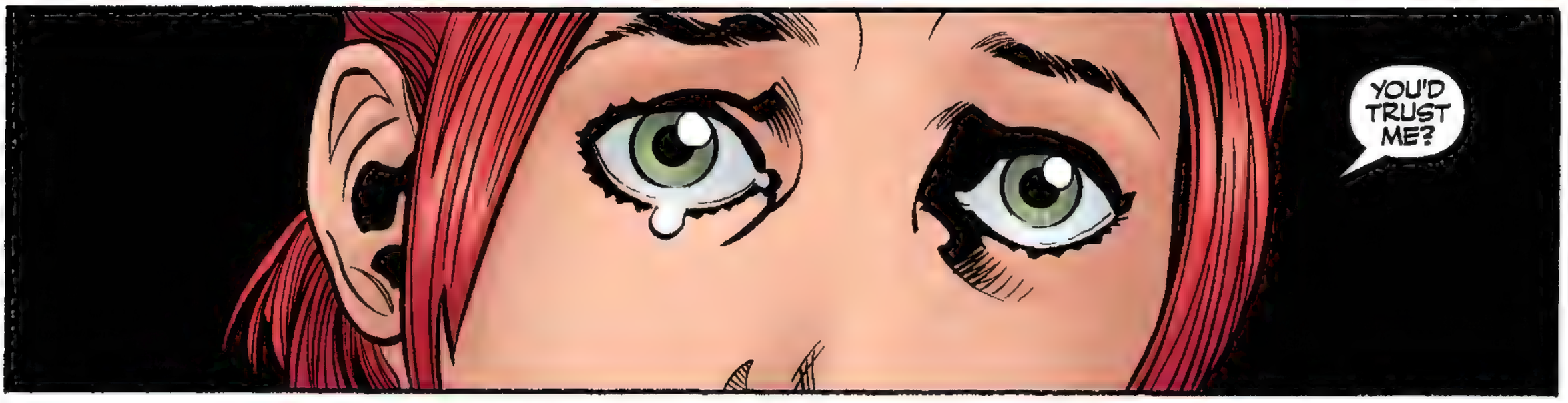
I CAN'T HAVE A BABY! NOT WITH WHAT I AM! NOT WITH WHAT I HAVE TO DO.

YOU CAN BE DONE, WILL. YOU CAN JUST BE WILLOW ROSENBERG. JUST LET THE EARTH TAKE THE MAGIC AND YOU'LL FEEL IT SLIDING AWAY...

NO.

YES.


DO YOU WANT TO WATCH HIM?


YOU'D TRUST ME?

INTENSE. LET'S FOLLOW HER.

OH HECK. WHERE DID SHE GO?

WELL, SHE IS A SLIPPERY ONE. IT'S TAKEN ME A WHILE TO FIND HER. BUT HERE SHE IS. BUFFY IS JOINING HER IN PROGRESS. COULD THIS BE *THE CONFESSION?*

UM... HI.

HEY, BUFF. YOU WANT TO PLAY WITH THE BABY? HE'S WORKING UP SOME FINE PATTYCAKE SKILLS. DON'T LET HIM HUSTLE YOU.

THAT'S OKAY.

CAN YOU BELIEVE OZ MADE THIS?

WILL--

BUFFY, WE MIGHT HAVE LIVES.

WHAT?

FOR A LONG TIME NOW I'VE THOUGHT I WAS A...I GUESS A FORCE, NOT A PERSON? NO LIFE, NO BABIES.

BUT NOW...

I KILLED YOU IN THE FUTURE.

I WENT TO THE FUTURE AND YOU WERE THERE AND VERY DARK AND I KILLED YOU AND I'M SO SORRY I DIDN'T TELL--

IT WASN'T ME.

WHAT?

SORRY, BECAUSE I KNOW YOU MEANT THIS TO BE ALL DRAMATIC AND CLEANSY, AND I KNOW IT MUST'VE BEEN TERRIBLE FOR YOU. BUT THAT... IF THAT WAS A POSSIBLE ME, I DON'T THINK IT STILL IS.

AND IF IT STILL IS, WELL... I'LL WORK HARDER AT THIS NO-MAGIC THING. SO THAT IT WON'T BE. POSSIBLE.

IT'S REALLY-- WE'RE REALLY OKAY?

WE'RE GREAT.

THANK YOU. OW--THANK YOU.

NO PATTYCAKE? YOU'RE GONNA LEAVE THE BROTHER HANGING?

I PROMISED XANDER I'D TELL HIM WHEN WE'D TALKED.

XANDER'S A GOOD GUY.

OF COURSE HE IS.

CHA!

WE CAN ALL HAVE FUTURES, BUFFY. EVEN YOU.

STOP FOLLOWING ME WITH THAT CAMERA, ANDREW!

SHE WAS ABOUT TO GO BACK TO XANDER, BUT SHE'S SEEN SOMETHING AND SHE'S STOPPED, STILL AS A GRAVE.

WHAT IS SHE LOOKING AT?

"OH MY."

GO AWAY, ANDREW.

WELL, THAT'S VERY SAD. BUT AT LEAST THINGS ARE IN THE OPEN. THE ONLY ONE LEFT WITH A SECRET IS... ME.

WILLOW, I'M HERE TO MAKE A PUBLIC CONFESSION.

I THOUGHT YOU MIGHT BE WORKING FOR TWILIGHT.

THE HELL? YOU LITTLE *ASS!*

BUT I WAS WRONG.

AND I'M REALLY SORRY, WILLOW, FOR BEING SO SUSPICIOUS--

HEY EVERYONE? TH' CAT JUS' VAPORIZED. IS THAT COOL OR NAY?

*AMY.* IT HAD TO BE AMY.

IF AMY HAS FOUND US, TWILIGHT HAS FOUND US.

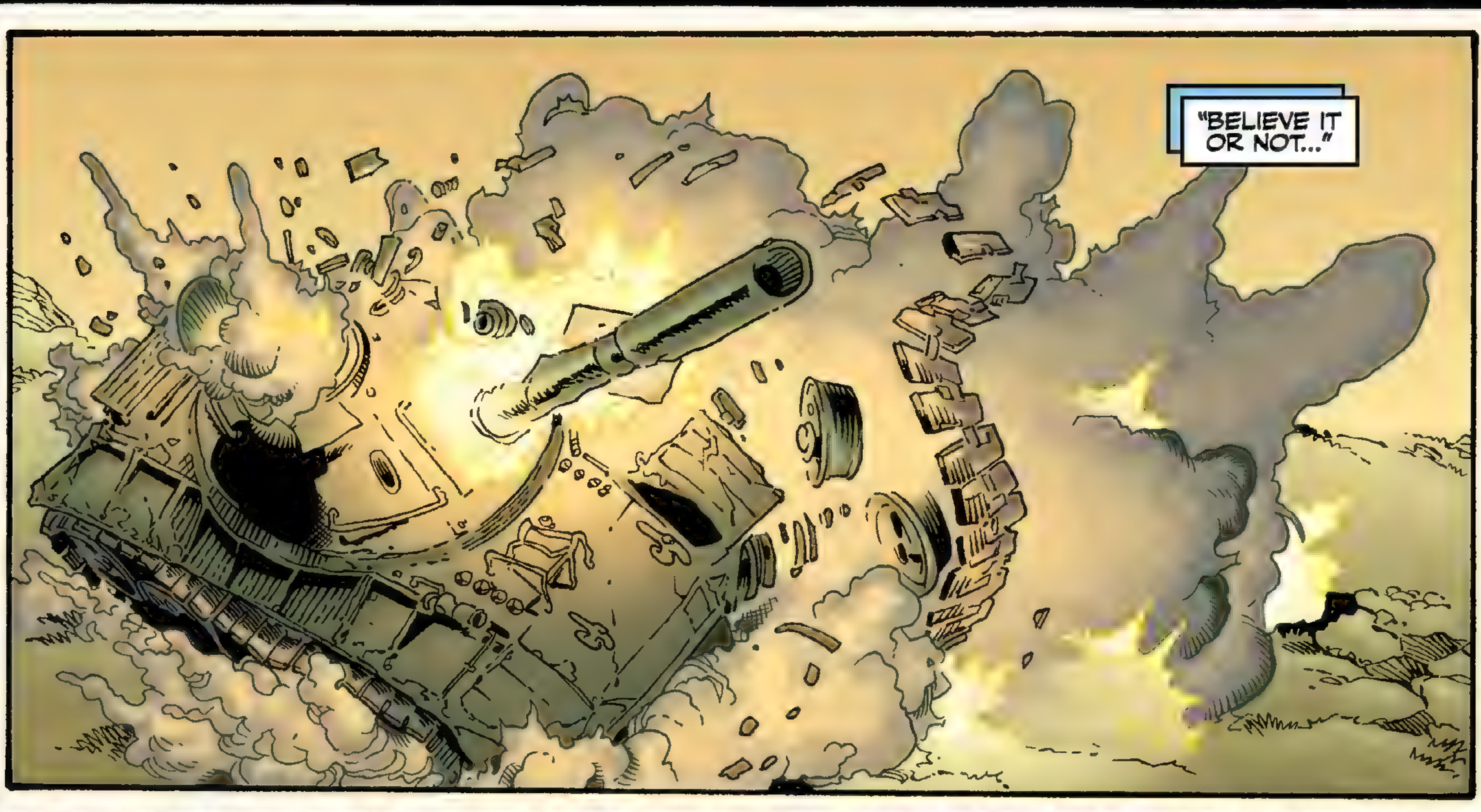
XANDER, DAWN, I HOPE THOSE DEFENSES OF YOURS ARE READY, BECAUSE THAT'S THE ONLY POWER WE'VE GOT RIGHT NOW.

AND WE'RE ABOUT TO GET HIT.

*Illustration by Massimo Carnevale*

# RETROBOT

## PART FOUR



...THIS IS THE KIND OF THING WE'RE TALKING ABOUT.

WE'RE GOING TO BE FIGHTING A REAL WAR. A REAL WAR WITHOUT MAGIC ON OUR SIDE.

GBKGBBB

WE WON'T BE PROTECTED BY FORCE FIELDS, AND THERE WILL BE INJURIES.

AND WE WON'T HAVE MAGIC TO HEAL THE INJURIES.

WE WILL LOSE PEOPLE.

WAR

SAY IT RIGHT. PEOPLE WILL DIE.

WE HAVE TO BE READY TO FIGHT WITH EVERY WEAPON, EVERYTHING WE CAN THROW AT THEM.

BUT IT SEEMS TO ME...

...THAT WE DON'T HAVE THE ONE THING THAT MATTERS.

A CHANCE IN HELL.

LET'S... UM... LET'S HAVE A SIDEBAR ON THIS, WILL.

WE DON'T HAVE *ANY* MAGIC? YOU SAID WE WERE *"REDIRECTING"* IT.

WE EXPLAINED THAT YOU CAN'T JUST GET IT BACK ON A WHIM.

YOU ALSO SAID IT WOULD TAKE MONTHS TO LOSE IT! HOW IS IT *GONE?!* AND THIS IS NOT A WHIM! IT'S A FERVENT, PASSIONATE *NEED!*

ONCE YOU'VE REALLY MADE THE COMMITMENT TO LET IT FLOW OUT OF YOU INTO THE EARTH, IT TAKES A WHILE TO REDIRECT IT BACK INTO--

*MY MAGIC IS IN HERE?*

WILL-- I THOUGHT WE WERE GOOD. WE TALKED--

WE AGREED TO BE MADE WEAK.

YOU BROUGHT AN ARMY TO MY PEACEFUL HOME. WHO HAS THE RIGHT TO BE ANGRY?

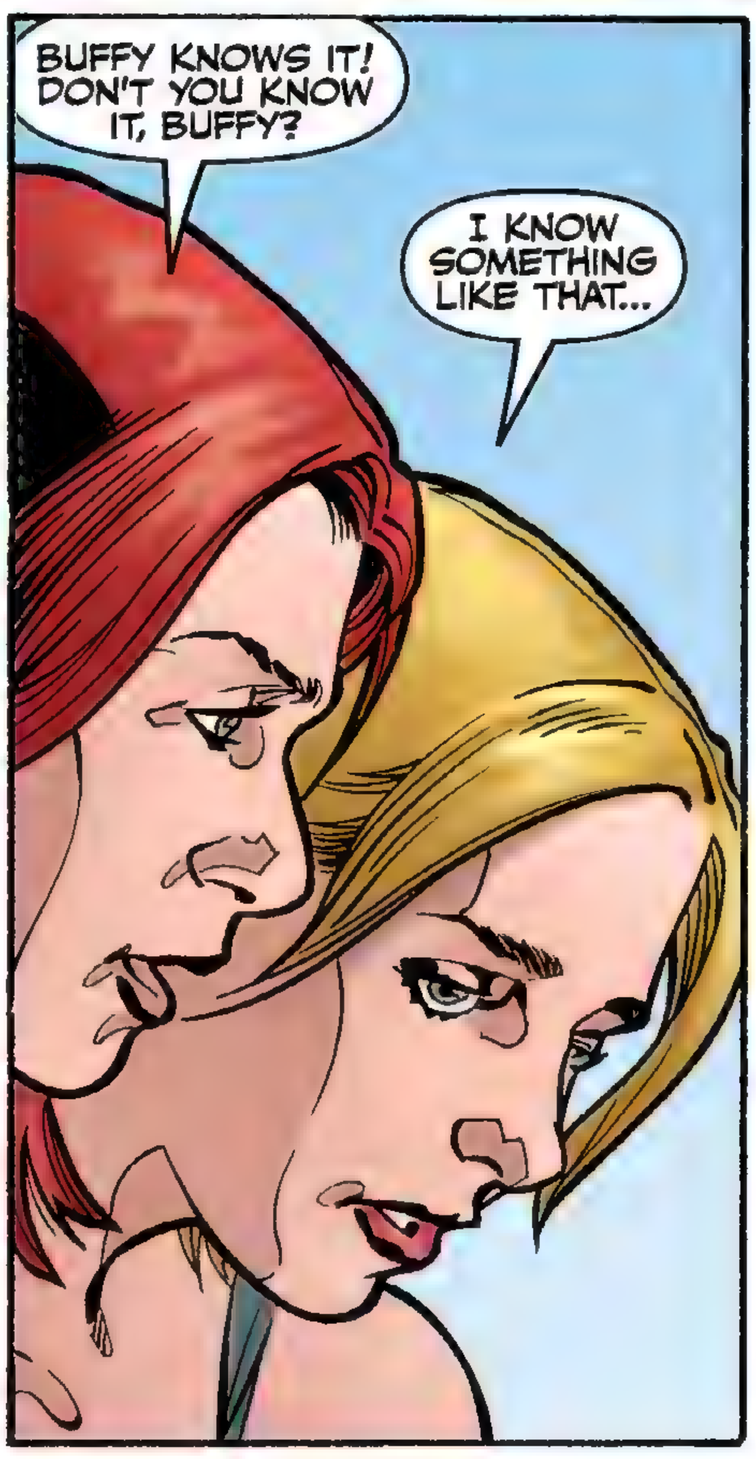
HAND ME THE BABY.

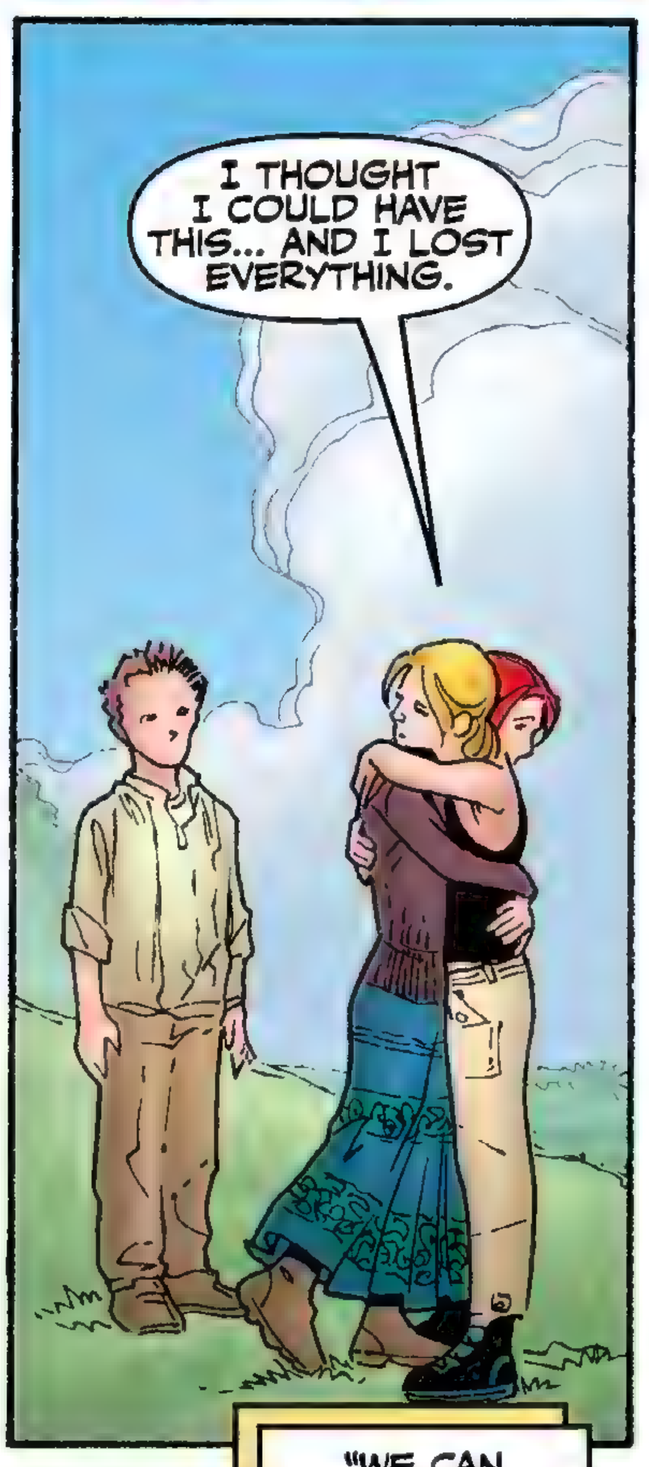
NO! DON'T PROTECT THE BABY!

I'M NOT MAD AT YOU!

I'M SO ANGRY AT ME, I CANNOT BELIEVE THESE AREN'T BLACK.

I KNEW IT WAS THE WRONG CHOICE! I CAN'T HAVE A FAMILY-- I HAVE TO DIE IN THE FUTURE--


BUFFY KNOWS IT! DON'T YOU KNOW IT, BUFFY?
I KNOW SOMETHING LIKE THAT...


I THOUGHT I COULD HAVE THIS... AND I LOST EVERYTHING.
"WE CAN SURVIVE THIS."

YOU JUST HAVE TO BE STRONG IN ANOTHER WAY.

THESE THINGS WILL HELP YOU DO THAT.

THE TYPE 56 ASSAULT RIFLE IS THE CHINESE VERSION OF THE AK-47 ASSAULT RIFLE. SOME FEATURE AN ATTACHED FOLDING BAYONET. SOME DO NOT. CHOOSE CAREFULLY.

BECAUSE WE MIGHT NOT WANT TO TAKE UP A GUN?

UM, NO. BECAUSE BAYONETS ARE COOL.

THIS TUBE IS A MORTAR. YOU DROP A SHELL INTO IT. THIS IS THE FIRING PIN. ADJUST THE ANGLE OF THE TUBE TO CHANGE THE FIRING DISTANCE.

WE HAVE FRAGMENTATION GRENADES, CONCUSSION GRENADES, PERCUSSION GRENADES, SMOKE GRENADES, STUN GRENADES, AND SOME VERY OLD GRENADES THAT PROBABLY DON'T WORK, BUT WHICH CAN PROVIDE A VISUAL THRILL FOR THE ENEMY.

THIS IS ONE OF SEVERAL AUTO-CANNONS THAT WE ARE INSTALLING ON THE ROOF. THEY HAVE MECHANISMS TO AUTOMATICALLY LOAD THE AMMUNITION, SO THEY FIRE VERY QUICKLY. WATCH YOUR PINKIES.

WHAT ABOUT THE BIG THING? OVER THERE?

DON'T WORRY ABOUT THAT.

THESE ARE CALLED *"MANPADS."* NO GIGGLING, PLEASE. IT MEANS MAN-PORTABLE AIR-DEFENSE SYSTEM.

IT'S A SINGLE-PERSON SURFACE-TO-AIR MISSILE LAUNCHER. IT'S VERY HEAVY, AND YOU'RE NOT SUPERSTRONG ANYMORE, SO EITHER LEAVE THIS FOR THE HUSKIER GIRLS OR TEAM UP.

CHINESE ASSAULT RIFLES. WELL.

YOU NEED TWO OF THEM?

I THOUGHT YOU MIGHT LIKE ONE.

A SLAYER DOESN'T NEED A GUN.

YOU'RE NOT A SLAYER ANYMORE.

BUFFY? ARE YOU ALL RIGHT? YOU SEEM--

I'M FINE. I'VE GOT AN IDEA. LET'S GO FIND ANDREW.

A LOT OF THESE GIRLS WERE PSYCHIC-ALERT WICCANS. THEY NEVER USED THIS STUFF. I NEVER USED IT.

WE CAN TEACH YOU. THIS IS RADAR. WE'RE GOING TO LOOK FOR INCOMING PLANES.

THERE'S A THOUSAND OF THEM! RIGHT NOW!

NO, THAT'S NOISE.

SO WHAT WILL IT LOOK LIKE?

DIFFERENT.

HEY--THE TWO OF US--WE NEVER HAD MAGIC.

I WAS A KEY.

THIS IS NORMAL FOR US.

IF WE CAN DO IT, YOU CAN DO IT.

WE'LL BE THERE TO HELP.

WELL, I GUESS YOU TWO ARE MAMA AND PAPA NOW.

"A SPECIAL ASSIGNMENT?"

CAN YOU DO IT?

YOU WANT THE ILLUSION THAT WE STILL HAVE MAGICKS, BUT UNDERNEATH IT'S ALL FLASH AND DECEPTION?

I CAN DO THAT.

GOOD. DO IT. THEY MIGHT THINK WE KEPT OUR POWER AND JUST SHIELDED IT WELL. IT COULD BUY US A MINUTE OR TWO.

BUFFY? ARE YOU ALL RIGHT? I KNOW WHAT YOU SAW--

I'M FINE. GO GET IT DONE.

OKAY. I EVEN KNOW WHAT WE CAN USE...

AN HOUR LATER...

COLORED STEAM!

MAGICKAL GLINTS!

THE HEAVY ODOR OF DANGEROUS POTIONS!

MORE YAK HAIR!

LOSE THE HEAVY ODOR OF DANGEROUS POTIONS.

SHE'S GOOD.

EVEN WEAK, SHE'S STRONG.

THE NONFIGHTERS ARE IN THE SAFEST PLACE IN THE CENTER OF THE BUILDING. WE'VE GIVEN OUR WOMEN EVERY LESSON THAT'S SIMPLE ENOUGH TO GIVE IN THE TIME WE HAVE...

LAST TIME, WE HAD TO RETREAT. AND WE WERE STRONGER THEN.

THAT'S NOT NOISE! *PLANE!*

# BLAM

KABLAAK

I HEAR SOMETHING.

PLANE CRASH IN THE DISTANCE?

NO. MORE LIKE...

TANKS!

WE GOT TANKS!

AUTOCANNONS, TAKE CAREFUL AIM!

MORTAR SQUADS, RAISE YOUR ANGLE AS THEY GET CLOSER!

WHOA, HEY!

MY WOLVES WILL HELP.

SOUNDS GOOD. KNOCK YOUR FURRY SELVES OUT.

YOU'VE DECIDED TO COME TO OUR SIDE, MONROE?

YOU'RE FIGHTING ON THE SIDE OF THE ONES WHO WOULD KEEP MAGICKS. SO I DO BELIEVE...

...THAT YOU'VE COME TO *MY* SIDE.

MORE BARRICADES! OVER THERE. OVER *THERE!*

READY?

READY.

COME *ON!*

BOOM

KAKAKAKAKAKA

DON'T LOOK! KEEP FIRING!

"BUFFY, LOOK. WE'RE NOT EVEN SLOWING THEM DOWN."

YEAH. I'M STARTING TO THINK THERE'S A REASON NO ONE'S WRITTEN A SUSPENSE NOVEL WHERE THE CONFLICT IS WOLVES VS. TANKS.

YOU WERE ASKING FOR ME?

YEAH. I NEED YOUR BIG SECRET WEAPON.

WELL, THAT SOUNDS LIKE A COME-ON IF EVER I HEARD ONE.

ERM. SORRY. JOKING IN THE FACE OF DEATH. I DO THAT.

IT USED TO AMUSE YOU.

GET IT. USE IT NOW.

UNH

OOF

SWOOSH

SIR?

WHAT IS THAT?

IT'S A--

WHY WOULD IT BE A--IS IT REALLY...

A TORPEDO?

IT'S GOING OFF COURSE!

NO IT ISN'T!

DO TORPEDOES EVEN WORK ON LAND?

BATTOOM

TORPEDOES WORK ON LAND!

"THEY'RE ALL GOING CRAZY WITH HAPPINESS..."

BUT WE'RE LOSING.

WE CAN'T TAKE ON AN ARMY. NOT LIKE THIS.

WE NEED THE MAGIC. BUT WE GOT RID OF IT.

NOT "GOT RID OF"... BAY SAID IT WASN'T THAT. SHE SAID...

"REDIRECTED"--

I NEED TO TALK TO OZ AND BAY.

BOOM

OZ, BAY, I NEED TO KNOW SOMETHING.

BUFFY. HELP.

BAYARMAA... THE MAGICKS. WHERE DOES IT GO?

INTO THE EARTH.

BAY!

I DON'T BELIEVE YOU.

BUFFY--

THE CHANTS. THE WORD FOR THEM. I LOOKED IT UP. IT MEANS *"INVOCATION."*

AND THEN I LOOKED UP *"INVOCATION."* WE'RE BEGGING FOR HELP FROM ***SOMETHING,*** AND IT'S NOT DIRT.

REMATI, VAJRAYOGINI, EKAJATI... WRATHFUL GODDESSES.

WRATHFUL HEY WHAT?

BUT THOSE ARE JUST THE ANCIENT NAMES FOR THE FORCES OF THE EARTH.

OR THE EARTH IS JUST THE MODERN NAME FOR THE LOCAL CRAZY WRATH GODDESSES.

BANDAGES. I NEED BANDAGES.

MAYBE THE MAGIC DIDN'T *"FLOW OUT OF US."* MAYBE THESE GODDESSES SUCKED IT OUT. AND THE MORE THEY GOT, THE STRONGER THEY GOT. THAT'S HOW IT TOOK OUR MAGIC FASTER THAN YOURS, AND WILLOW'S FASTEST OF ALL.

IS SHE GOING TO BE OKAY?

I'M NOT A DOCTOR. I DON'T KNOW.

THE PRAYERS OFFER A TRADE. WE GIVE THEM OUR POWER, THEY PROTECT US.

OKAY, I WANT TO CASH IN THAT TRADE. HOW DO I GET THEIR PROTECTION?

SHE'S UNCONSCIOUS.

I NEED TO TALK TO THESE GODDESSES.

I KNOW WHERE THEY KEEP THE SCROLLS WITH THE PRAYERS.

WILL THAT WORK? GOING FROM PULLING BACK TO... FULL-THROTTLE FORWARD?

IT DOES WHEN I PUNCH SOMEONE.

EXCELLENT POINT.

BAY SHOWED ME THESE. THEY'RE THE OLDEST SCROLLS THEY HAVE, FROM WHEN THE BON RELIGION AND TIBETAN BUDDHISM WERE GETTING ALL TANGLED TOGETHER.

KBOOM

XANDER, DAWN, GO KEEP FIGHTING THE WAR. EVERYONE, GO KEEP US ALIVE ANOTHER TEN MINUTES. WE'LL WORK ON THIS.

SURE WOULD BE EASIER IF I COULD READ THIS.

SHE CAN.

WAKE UP AND HELP!

NO!

LET HER BE.

I *NEED* HER HELP. IT'S ALL OF OUR LIVES, NOT JUST HERS.

YOU DON'T NEED ME.

IF YOU HAVE ANY ANGER IN YOU, USE IT. SEE IF YOU CAN CALL THEM.

OH, I HAVE SOME ANGER.

RRRRMMMMBBBBBBBLLLL

KRRRK-KK-BOOM

Illustration by Adam Hughes

AH!

# RETREAT

## PART FIVE

ADVANCE!
GO! GO!
TAKE NEW TERRITORY! OCCUPY IT!
DO YOU HAVE YOUR STRENGTH BACK YET? YOUR POWERS?
NO.
IT'LL COME.
GOOD THING THEY'RE ON OUR SIDE.
GOOD GOD. WHAT ARE THEY?
GODDESSES.
IT DIDN'T HAVE TO GET TO THIS POINT. I WAS WORKING ON ANDREW. HE WAS BUYING IT. IF YOU'D LET ME CONTINUE--
YOUR WHOLE PLAN DIDN'T EVEN MAKE SENSE-- THE *FIRST* TEMPTED HIM BEFORE, NOT *YOU*, AND YOU ARE NO THE FIRST!
BUT THE WHOLE WE-ARE-AS-GODS THING WAS TOTALLY GETTING TO HIM! I MEAN, JUST LOOK OUT THERE! GODS ARE A BIG DEAL!
WE GOTTA GET OUR BOYS THE HELL OUT OF HERE.
WAIT. I'D LIKE TO WATCH THIS.
ARE YOU SERIOUS? IT'S A ROUT!
THOSE MONSTERS WON'T STOP UNTIL ALL OF OUR MEN ARE DEAD!
YOU THINK THAT'LL STOP THEM?

DON'T JUST CHARGE IN AS THE GODDESSES CLEAR AN AREA. WE HAVE TO HOLD THE TERRITORY WE ALREADY HAVE.

WE WANT TO PRESS THEM BACK, NOT CHANGE PLACES WITH THEM.

AND REMEMBER, IT'S HARD FOR GIANTS TO KNOW WHERE THEY'RE STEPPING! *YOU* HAVE TO WATCH OUT FOR *THEM!*

WERE MY PORES THAT BIG WHEN I WAS--?

NO. NO NO NO. NOT AT ALL.

*DAWN! XANDER!*

HELP US TURN THIS OVER!

*MY GOD, IT SUCKS TO BE WEAK!*

WHY ARE WE DOING THIS?

I HAVE TO GO GET SOMETHING.

WHERE?

IN THE MIDDLE OF IT.

BAM

I THOUGHT THE GODDESSES WERE GOING TO MAKE THIS BE OVER FAST.

APPARENTLY NOT.

DID THEY COME?

DID THE GODDESSES COME?

OH YEAH. YOU DID GOOD.

THEY SHOULDN'T HAVE COME HERE.

WHO? BUFFY AND EVERYONE? OR THE GODDESSES?

WE GAVE THEM EVERYTHING.

KEEP GOING!

HANG ON!

OOOH!

BOOM

OVER THERE! I SAW HIM OVER THERE!

HIM WHO?

BUFFY'S IN THAT JEEP. WHERE'S SHE GOING?

WHY DON'T I HAVE BINOCULARS?

THAT GODDESS ALMOST KILLED THEM.

HEY! BLUE-STUFF! IT'S US! IT'S THE GOOD GUYS!

THAT GODDESS ALMOST KILLED US.

THE GODDESSES. THEY'RE NOT ON OUR SIDE.

WHAT? WE-- THEY--

THEY'RE NOT ON ANYONE'S SIDE. THEY'RE KILLERS AND WE'RE NOT GETTING OUR POWERS BACK.

WE DIDN'T BRING HELP. WE BROUGHT DEATH.

THEY'RE NOT ON OUR SIDE.

FALL BACK! FALL BACK!

EVERYONE INTO THE TEMPLE! COME BACK TO THE TEMPLE!

WHY IS EVERYONE COMING IN HERE?

THE GODDESSES ARE KILLING INDISCRIMINATELY.

NO. BUT WE CALLED THEM--

IT'S BEEN TOO LONG.

IT'S BEEN TOO LONG SINCE WE SHARED THE SURFACE WITH THEM. THEY DON'T RECOGNIZE THE ONES WHO FEED THEM.

ARE WE GOING TO GET OUR POWERS BACK?

NO.

IT'S RILEY!

SO HEAVY.

ALL THIS TO TAKE A PRISONER?

BUFFY...

GET US BACK TO THE TEMPLE! HE'S HURT!

HANG ON.

PEOPLE ALWAYS SAY THAT WHEN SOMEONE'S HURT REALLY BADLY, BUT I DON'T THINK IT HELPS.

RUN! HIDE IN THE WOODS! HIDE! THEY'RE GOING TO KILL US, TOO!

RUN! RUN!

HELP ME! HELP ME GET HIM INSIDE!

OOF.

HE'S ALIVE. GET ME A FIRST-AID KIT.

WHERE'S XANDER?

I'M RIGHT HERE. WHAT--

DIDN'T SEE YOU. GOT WORRIED.

I'M FINE.

GOOD.

BUFFY?

BUFFY?

IS HE A PRISONER?

NO. HE'S WITH US. HE'S BEEN SPYING FOR OUR SIDE. HE CAN TELL US EVERY-THING TWILIGHT HAS PLANNED.

YEAH. IF HE WAKES UP.

SHE TOOK RILEY. WHY IS SHE TAKING PRISONERS?

HE'S NO PRISONER. HE WAS WORKING FOR HER THE WHOLE TIME.

WAIT. DID YOU KNOW THAT ALL ALONG, OR ARE YOU FIGURING IT OUT? BECAUSE THE WAY YOU SAID IT, IT WASN'T CLEAR--

SHUT UP, WARREN!

STOP CUTTING ME DOWN!

WE CAN'T TRUST ANYONE ANYMORE. TELL ME--

YOU'RE THE LEAST SUPPORTIVE GIRLFRIEND EVER!

I'M YOUR SKIN!

OH, YOU ALWAYS HAVE TO GO THERE!

RILEY. YOU HAVE TO WAKE UP. YOU HAVE TO TELL ME IF THERE'S A WAY TO TURN THIS AROUND...

I NEED SOME WAY, SOME WEAK SPOT, MAYBE? SOME WAY TO STRIKE AT TWILIGHT THAT ALSO TAKES OUT THE GODDESSES. OR MAYBE THE OTHER WAY AROUND... I DON'T KNOW...

BUFFY... YOU NEED A MIRACLE. AND...

AND I DON'T HAVE ONE. I DON'T KNOW HOW TO WIN THIS.

NO MIRACLES. NO MAGICKS. SO I GUESS WHAT WE HAVE IS...

...A LOSING BATTLE. SOMETIMES WE FIGHT THEM. IT'S UNAVOIDABLE.

BUT WE'RE LETTING OUR MEN DIE!

THEY'RE MORTAL. THEY HAVE TO DIE SOMETIME.

THEY'LL CLEAN THIS VALLEY AND MOVE TO THE NEXT. WE'LL GO IN AFTERWARDS AND TAKE THE SURVIVORS.

CRASH

IF THERE ARE ANY.

CRUSH

WE DON'T HAVE A CHOICE.

WE'RE NOT GETTING OUR POWERS BACK. WE'RE NOT GOING TO WIN. BUT WE HAVE TOO MANY OF OUR INJURED HERE TO RUN AWAY. BESIDES, THEY CAN FOLLOW FASTER THAN WE CAN MOVE.

WE CAN DEFEND THE TEMPLE, BUT DO NOTHING ELSE TO DRAW THEIR ATTENTION. AND FIRST, WE SHOULD GO OUT AND COLLECT OUR INJURED AND BRING THEM BACK HERE.

YOU KNOW WHAT? LET'S COLLECT *THEIR* INJURED TOO. THE SOLDIERS. PROTECT EVERYTHING THAT BLEEDS, OKAY?

I'LL LEAD THE WAY.

COME ON! FORM UP ON ME!

SHE KNOWS SHE'LL LOSE?

SHE KNOWS.

AMAZING WOMAN.

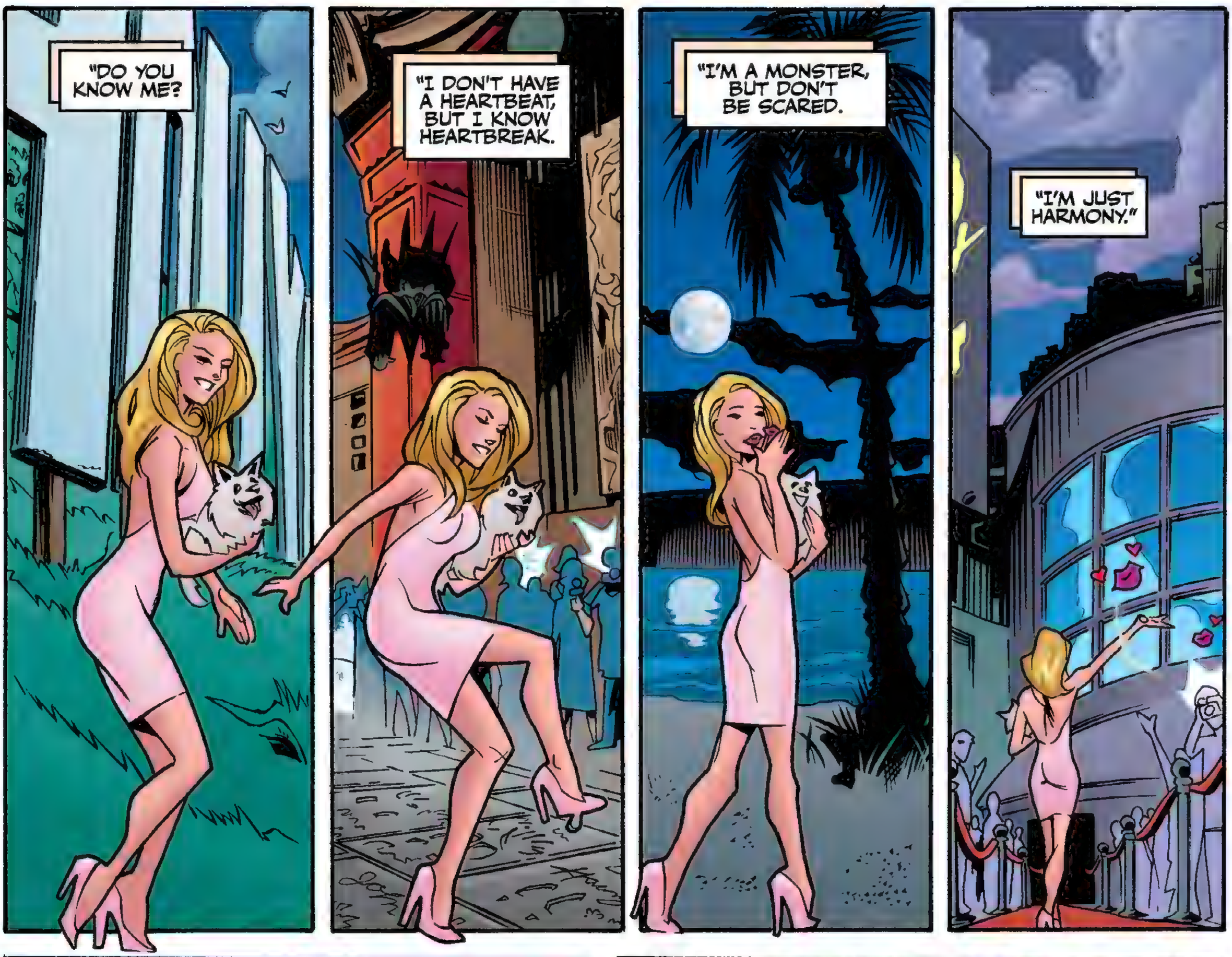
THEY ALL ARE.

ONLY TAKE THE LIVING! GET EVERYONE WHO MIGHT MAKE IT!

WAM

FIVE HOURS LATER...

THE END



SCRIPT JANE ESPENSON
PENCILS KARL MOLINE
INKS ANDY OWENS COLORS MICHELLE MADSEN
LETTERS RICHARD STARKINGS & COMICRAFT'S JIMMY BETANCOURT

*Buffy the Vampire Slayer* Executive Producer Joss Whedon

"I HAVE A JOB INTERVIEW TONIGHT. THEY'RE LOOKING FOR A NEW BARTENDER AT THE HOUSE OF BLUES."

HOUSE OF BLUES

WELCOME TO THE HOUSE

I HOPE THEY DON'T EXPECT ME TO KNOW HOW TO *MIX DRINKS.*

I THINK PEOPLE WILL LIKE THAT I DON'T KNOW WHAT I'M DOING. IT'S FOLKSY AND IDENTIFIABLE.

"I THOUGHT THAT WAS GOING TO BE THE WORST PART OF THE NIGHT. BUT I DIDN'T KNOW WHAT WAS ABOUT TO HAPPEN."

JUSTIN!

I SIRED JUSTIN, LIKE, FOUR MONTHS AGO. YOU THINK HE'D BE GRATEFUL. BUT IT TURNS OUT HE WAS REALLY INTO TANNING.

"VAMPIRES CAN *STAKE* OTHER VAMPIRES, YOU KNOW, AND I DIDN'T LIKE THE WAY HE WAS FEELING UP THE FENCE.

KRAK

"SOMETIMES A STAKE IS POINTY AT *BOTH* ENDS."

KRSS-SHHH

CLEM! YOU HAVE TO COME PICK ME UP!

I WAS ON A DATE. HER NAME IS BRIGITTA AND SHE WORKS IN A PLASTIC SURGEON'S OFFICE. SHE'S A LOOSE-SKINNED DEMON LIKE ME, BUT SHE'S HAD A PROCEDURE AND SHE LOOKS ***AMAZING.***

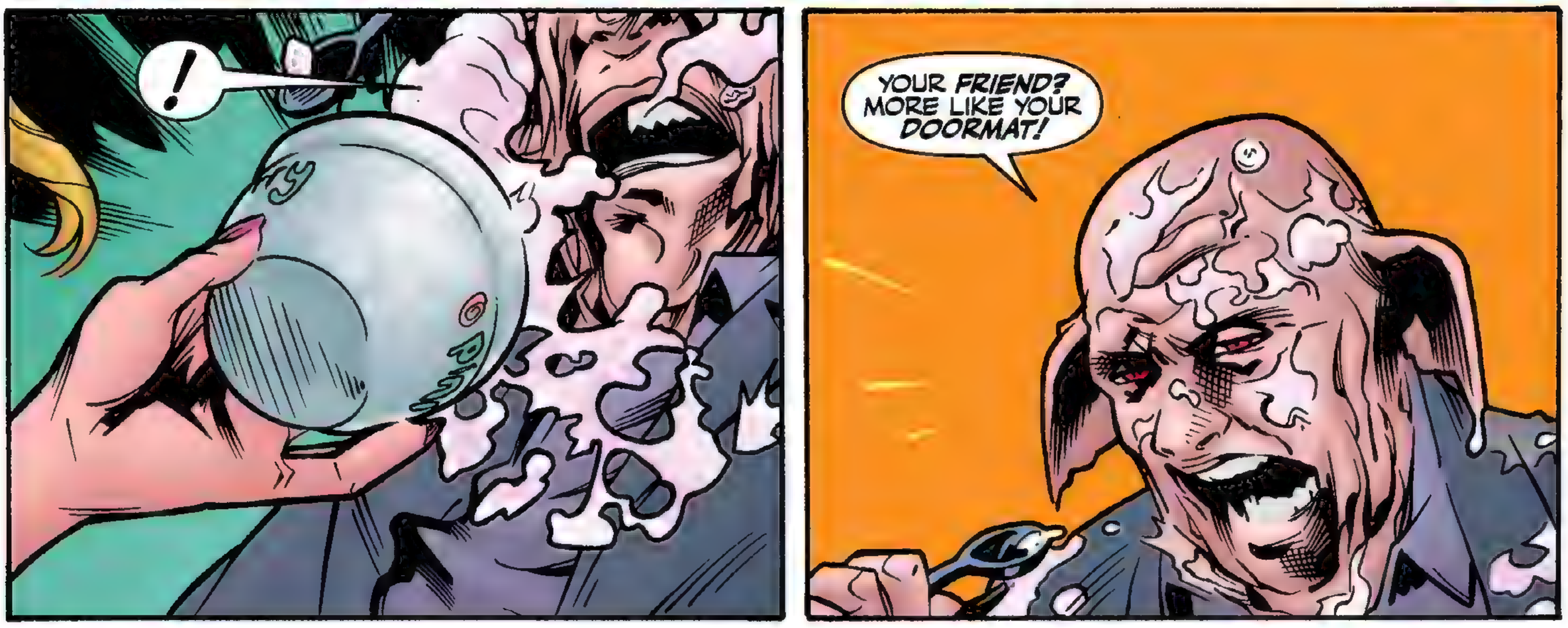
IT WAS ***SO*** UPSETTING. HE SHOULD'VE BEEN ***GRATEFUL,*** YOU KNOW? I HEAR THAT IN THE OLD-TIMEY TIMES IF YOU ***SIRED*** SOMEONE, THEY HAD TO BE YOUR ***BUTLER*** FOR A YEAR. IT WAS JUST COMMON CURTSY.

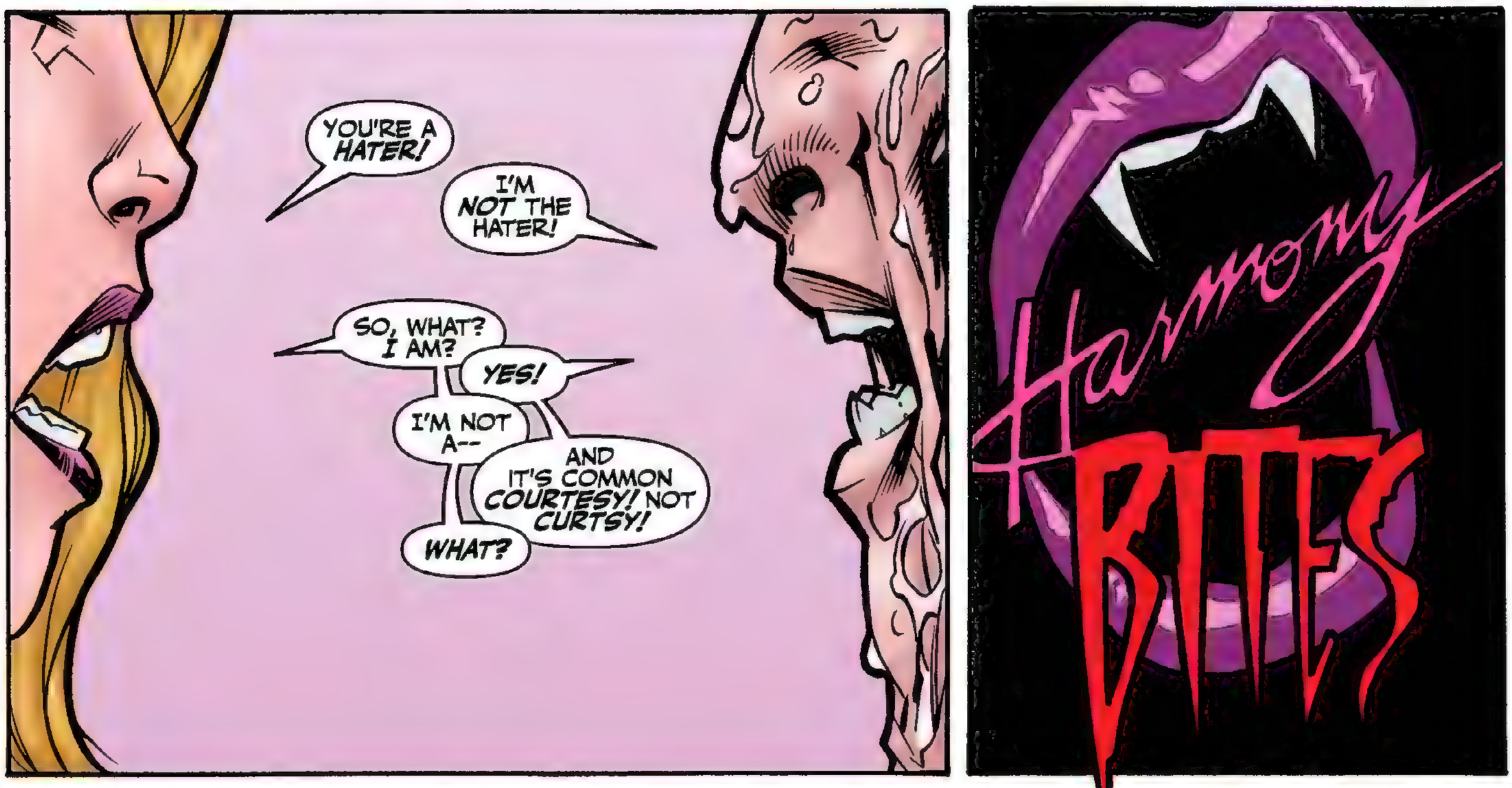
"WE DROPPED OFF THE TIGHT GIRL AND CLEM TOOK ME OUT FOR ***PINKBERRY*** IN WEST HOLLYWOOD. THEN HE THREW ME UNDER A BUS. A BUS MADE OF WORDS."

***WHAT?!***

I'M JUST ***SAYING,*** HE MIGHT HAVE HAD A POINT. SOMETIMES YOU ***USE*** PEOPLE.

"I THOUGHT CLEM WAS MY FRIEND."




Who's right in the fight? Text us your answer!

01) Harm's right-Clem needs to stay out of her business.

02) Clem's right-The she-vamp needs a revamp.

I'M SO MAD AT HIM I COULD KILL HIM.

IT WOULDN'T BE HARD.

M METRO
917
963
33

SHE'S JUST HIGH STRUNG. SHE'S UNDER A LOT OF PRESSURE, BEING PRETTY AND FAMOUS. I KNOW SHE'D NEVER REALLY HURT ME.

I CAN BITE HIM. I CAN DRAIN HIM.

YEAH, I AM A BIT COLD AND STICKY. BUT I HAVE MY KNITTING BAG, AND THERE'S A SWEATER HERE THAT I'VE ALMOST FINISHED...

I'LL JUMP HIM WHEN HE GETS HOME.

I CAN HEAR HIM JUST OUTSIDE. THAT'S HIS KEY IN THE LOCK...

HARM? OH! OW! GAHH!

MY SWEATER!

WE HAD TO LAUGH.

AND THEN WE WERE FRIENDS AGAIN.

WE HAVE A CRAZY LIFE LIKE THAT.

HELLO?

I GOT THE BARTENDING JOB AT *THE HOUSE OF BLUES!*

"Next week, on *Harmony Bites:*"

THIS JOB IS REALLY HARD. I'M FREAKING OUT.

THE MANAGEMENT WANTS ME IN VAMP FACE ALL THE TIME AS A KIND OF NOVELTY, BUT IT'S HARD TO STAY THAT MAD, SO I'VE INVITED A BUNCH OF SLAYERS TO COME FOR MY FIRST NIGHT.

DO YOU THINK THAT'S A BAD IDEA?

*The End*

HARMONY COMES TO THE NATION

HARMONY KENDALL. THANK YOU SO MUCH FOR JOINING US.

GREAT TO BE HERE.

BROUGHT TO YOU BY JANE ESPENSON & KARL MOLINE
COLORS MICHELLE MADSEN • LETTERS RICHARD STARKINGS & COMICRAFT'S JIMMY

SO, HARMONY. RIGHT TO IT. HOW DO YOU COME DOWN ON THIS IDEA OF CLEANSING THE WORLD OF MAGIC? IT'S THE ANTI-TINKERBELL CLAP, RIGHT? WE SHOULD CLAP OUR HANDS TO SQUASH THE FAIRIES AND THEIR TINY MAGICNESS.

YEAH, WELL, I THINK IT'S TIME. TIME TO GIVE THE WORLD BACK TO HUMANITY. BECAUSE, AS A VAMPIRE, I THINK THAT MAGICAL POWERS ARE CONFUSING AND WRONG.

YES, I DON'T SEE ANY CONFLICT IN THAT AT ALL. NOW, YOU'VE SAID THAT YOU THINK SLAYERS ARE EVIL. BUT AREN'T *YOU* EVIL BY DEFINITION?

THAT'S TRUE. IF I UNDERSTAND WHAT YOU MEAN BY "BY DEFINITION."

WELL, WE COULD LOOK IT UP, BUT I BELIEVE THAT WOULD CAUSE THE WORLD TO FOLD IN ON ITSELF.

AND THAT'LL HAPPEN SOON ENOUGH!

OKAY, SO GIVEN THAT YOU'RE YOURSELF EVIL, SOME PEOPLE -- NOT ME -- SOME PEOPLE SAY THAT IT'S HYPOCRITICAL FOR YOU TO TAKE AN ANTI-SLAYER STANCE.

NOT AT ALL. THINK ABOUT IT. WE VAMPIRES HAVE TO DRINK BLOOD TO SURVIVE. WE'RE DRIVEN TO KILL. SLAYERS ARE NOT. IT'S THEIR *CHOICE* TO KILL US. YOU TELL ME WHICH IS THE GREATER EVIL.

WELL, YOU KNOW I GENERALLY OPPOSE PEOPLE EXERCISING THEIR RIGHT TO MAKE CHOICES.

GOOD FOR YOU, STEPHEN. ALSO, I SHOULD ADD THAT SOMETIMES WE DON'T KILL AT ALL. SOMETIMES... IF WE LIKE SOMEONE, WE DON'T DRAIN THEM. SOMETIMES WE EVEN SIRE THEM.

I HAVE HEARD THAT, YES. CONTAGIOUS BLOODSUCKERY. IN FACT, I BELIEVE THAT EXPLAINS A LITTLE BIT ABOUT WHAT WENT ON IN THE BANKING INDUSTRY.

I COULD SIRE YOU, STEPHEN.

ONLY IF YOU CAUGHT ME.

I'LL TAKE THAT AS A CHALLENGE, THEN?

NO. NOW, YOU WERE RECENTLY QUOT--

WANT TO SEE MY VAMP FACE?

YOU DON'T REALLY HAVE TO -- OH, WELL, THERE YOU GO THEN.

LISTEN, YOU RECENTLY SAID YOU MIGHT GET A PERMANENT TV GIG OF YOUR OWN, SOMETHING OTHER THAN THE REALITY SHOW.

RIGHT. RIGHT. THERE'S BEEN SOME TALK OF PUTTING ME ON *THE VIEW*.

I CALL THESE MY "COLBERT BUMPS."

*THE VIEW*? LIKE, ADDING YOU TO THE GROUP, OR REPLACING SOMEONE...?

BARBARA IS FAIRLY OLD, STEPHEN. HER DEATH WOULD NOT BE UNEXPECTED.

AHH. NICE. LET'S TAKE THAT AS A JOKE, SHALL WE?

OKAY.

HARMONY KENDALL, LADIES AND GENTLEMEN!

*The End*

ADVERTISEMENT

# HARM

## SLAYERS: Why they HATE America

## HARM'S CLOSET: BEYOND GOTH TO GLAM

## EXCLUSIVE Q&A with REALITY STAR HARMONY KENDALL

Buffy the Vampire Slayer

HARMONY BITES SEASON PREMIERE
Wednesday, January 7
Check with local retailers for showtimes.
Bonus episode on myspace.com/darkhorsepresents!

DARK HORSE COMICS

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# Q&A

## with Harmony Kendall

We sat down with sultry vampire Harmony Kendall, the up-and-coming reality-TV star, whose hot new show follows this vixen vampire on her many exploits—bloodsucking, pampering her Pomeranians, and partying it up in LA's trendiest clubs.

**How did you come up with the concept for the reality show *Harmony Bites*?**
It wasn't very hard. I looked at all the other reality shows and made mine just like theirs, pretty much. Which is how they made theirs, I'm sure. So I guess it all goes back to that big original reality show we call reality. Or "Survivor."

**Was it a tough choice between *Harmony Bites* and *Harmony Sucks*?**
No. Duh. *Harmony Bites* rules! *Harmony Sucks* bites!

**Does the sudden popularity surprise you, or did you always know vampires would have their day in the, er . . . sun?**
I don't respond to dot-dot-dot puns. They're disingenuous. That being said, it is about time that the evil side of the scale got some love. If you need both, you need both, you know?

**How do your friends and family feel about your newly gained fame?**
My friends and family were cast for me by the production company to fill out the show, so they're all very psyched about it.

**"I'VE BEEN TOYING WITH THE IDEA OF MAKING A PACT WITH THE FORCES BELOW . . ."**

**With all of the bloodsucking that you have to accomplish to keep viewers engaged, how do you maintain your physique? Blood: fattening?**
I don't recommend a blood diet for the "look at me, I breathe air" crowd, but for the undead, it's the way to go. Add yoga for an almost-alive glow.

**What's the best part about being a vampire?**
Oh, gosh, it's all pretty sweet. Everyone talks about the eternal youth, but I think that ignores the importance of superhuman strength. Think about it. The stronger you are, the more you can lift. So being strong is like living in a world where everything's light. It's sweet!

**What's next for Harmony Kendall?**
I've been toying with the idea of making a pact with the forces below and tapping into some very dark energy at the world-destroying level. There's also a possibility of a country-music album, but all spoken-word, like a sort of country-rap thing.

**VISIT ME at myspace.com/harmonybites**

*HARMONY BITES SEASON PREMIERE,* Wednesday, January 7

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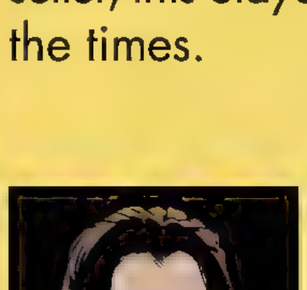
# SLAYERS:
## WHY THEY HATE AMERICA

They have bases around the world, they look just like us, and they're on a mission. Their goal is nothing less than deciding for the rest of us what kind of people meet their limited definition of "human" and persecuting anyone who doesn't make the list. This is the Slayer Army, and they're just as scary as their name, determined to destroy our cherished way of life.

Don't believe us? Take a trip to Southern California. An hour east of LA, there's a giant crater where the idyllic town of Sunnydale used to sit. Once it was a beautiful suburban paradise, a slice of authentic small-town America. Real America. With a malt shop. But then the Slayers came, from all over the world, even the weird countries, and now there's nothing left.

Let's not risk another Sunnydale. Look closely at your sisters, your girlfriend or wife, your mother. Any of them could be a Slayer . . . Stay alert, and (continued on page 20)

## TOP THREE SLAYER PUBLIC ENEMIES



### #1: BUFFY

She brought the reign of Slayers down upon the creatures of the night, and will stop at nothing to bring down the vampires and demons of the world—even vampires who only drink the blood of the living as a recreational habit, not to kill! She is cunning, unforgiving, and completely out of touch when it comes to what the world now wants and needs. Once a trend-setter, this Slayer has fallen behind the times.

### #2: FAITH

At one time a friend to creatures of the night, this rogue Slayer seems to have obtained some "clarity"—she's out to discover Slayers who have lost their way (meaning they don't want to *be* "chosen" and prefer to live a quiet, normal life like the rest of us). Faith can't leave well enough alone, and while she doesn't follow Buffy's military-style regiment, she's helping young, innocent girls become warriors, killers, and monsters in their own right.

### #3: KENNEDY

Hotheaded and overly confident, this "next-gen" Slayer is a fierce fighter and one of Buffy's closest allies. She's often abrasive and focused on the prize—the killing of innocent, yet bloodthirsty, vampires.

**VAMPY CAT! GRRR! ARGH!**
**HE'LL LOVE YOU TO DEATH!**

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SACHIKO IS VERY SAD. SHE HAS NO FRIENDS.

YOU ARE GIANTLY ROTUND!

AND ILL-SMELLING!

PLEASE REMOVE YOUR OFFENSIVE PRESENCE!

# VAMPY CAT

## PLAY FRIEND

STORY STEVEN S. DEKNIGHT
ART CAMILLA D'ERRICO
COLORS MICHELLE MADSEN
LETTERS RICHARD STARKINGS AND COMICRAFT'S JIMMY BETANCOURT

A KINDLY OLD ONI DEMON TAKES PITY.

AH! POOR LITTLE ROUND CAKE! DO NOT CRY!

HUGGABLY SOFT VAMPY CAT WILL BE YOUR FRIEND!

SACHIKO IS HAPPY!

UNTIL...

YOUR FRIEND IS STUPIDLY INANIMATE!

AND ILL SMELLING!

TOGETHER YOU ARE DOUBLY OFFENSIVE!

SACHIKO IS SAD AGAIN. VAMPY CAT HATES IT WHEN SACHIKO IS SAD!

Buffy the Vampire Slayer Executive Producer Joss Whedon

GRRRRR!

AIIIEEEE!

MOTHER! MAKE IT STOP!

AHHOOO! IT HURTS!

SACHIKO IS AGAIN HAPPY!

GRRR!

OW!

I COULD NOT HELP IT! YOU'RE JUST SO SWEET!

I LOVE YOU, VAMPY CAT!

HAPPY ENDING BROUGHT TO YOU BY YOUR FRIENDS AT THE SANTORIO CORPORATION!

# COVERS

*ISSUES #21–#30*

*BY*

*JO CHEN*

*GEORGES JEANTY*

*WITH*

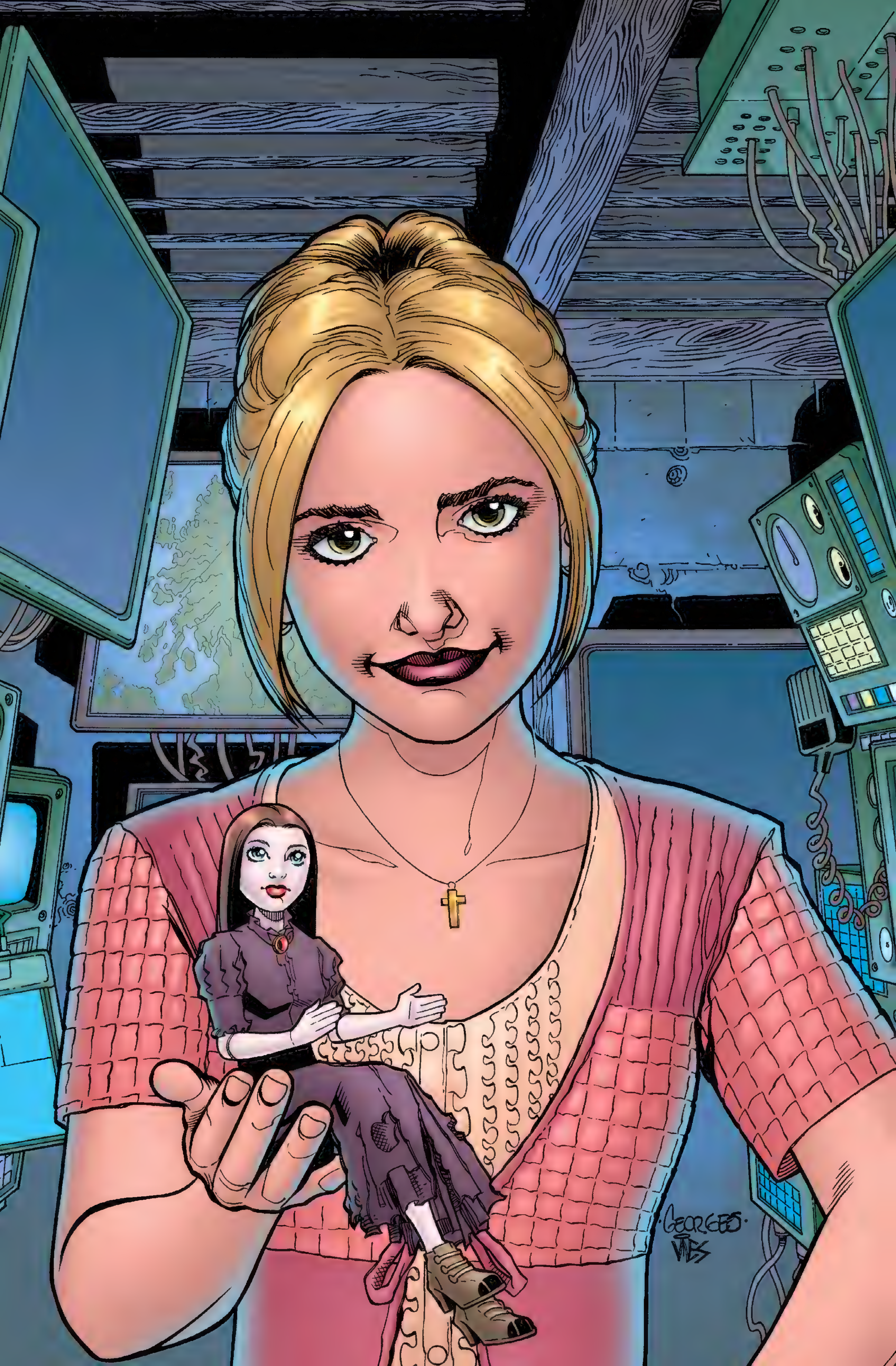
*DEXTER VINES*

*MICHELLE MADSEN*

Buffy
the Vampire Slayer

GEORGES

# BUFFY THE VAMPIRE SLAYER


GEORGEOS

GEORGES

GEORGES.

GEORGES
VIES 09

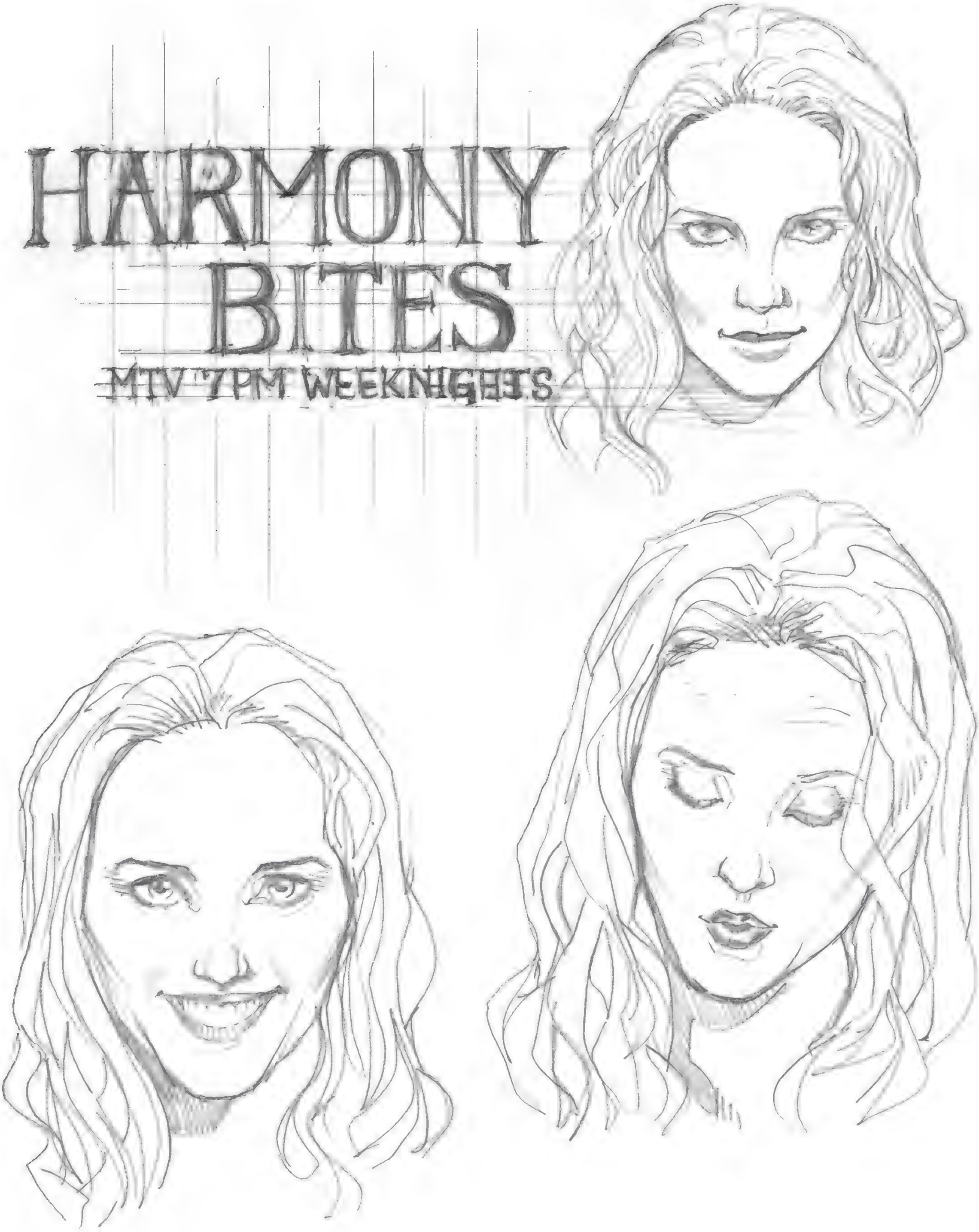
BUFFY THE VAMPIRE SLAYER
GEORGES. VIES 09. AFTER KIRBY

# Buffy the Vampire Slayer

# SKETCHES

TEXT AND ART BY

GEORGES JEANTY



*Issue #21, which focused on Harmony, was great fun to do. Mostly because it gave me a break from drawing the main characters, and it was the first time that writer Jane Espenson and I were teamed up. Now, anyone who's ever worked with Jane will tell you that she is just the kind of writer you'd want to work with. I had a great time working with her.*

*The images on this page were all done for the cover that, early on, we figured should look like a magazine cover. This meant that the* Buffy *logo was not going to be on the top of the cover, which, as an artist, concerned me. I'm always up for doing things in a different way, but I thought it was important that we have the continuity of the logo somewhere. We talked about putting the logo in one of the captions that would run on either side of the cover; then, I got this idea of having it be a tattoo on Harmony. From there it just became a question of what "good girl" pose to put Harmony in.*

*The facing page has a few facial expressions that found their way into the book. While I don't think I ever nailed her likeness, it was great fun to draw Mercedes McNab.*

HARMONY BITES

An eight-page mini-comic script by Jane Espenson

PAGE ONE

Panels One-Four

The top half-page is a series of four thin vertical panels depicting Harmony walking through an animated Los Angeles landscape. It's the opening credits for the show. It should look like she's walking down a sidewalk in a zippy bright-colored minidress while nighttime LA landmarks are being superimposed behind and around her (it's okay if we only get a hint of what the backgrounds are): (1) the Hollywood sign, (2) Mann's Chinese theater, (3) the beach in moonlight, (4) a red carpet premiere with a crowd of photogs taking her picture. In this last panel she turns toward the "camera" and blows a kiss, which materializes as a cartoon lip-print. Scattered among the four frames is this voice over:

AWAY FROM US?

CAPTION (HARMONY): Do you know me? I don't have a heartbeat, but I know heartbreak. I'm a monster, but don't be scared. I'm just Harmony. Harmony laughs. Harmony loves. And sometimes...

Panels Five and Six

Two square panels as the little lip-print kiss zooms in toward us. They're small against black in the first panel, then in the second panel they're bigger and the lips ARE OPEN to REVEAL FANGS. Appearing inside the lips is the show's title: "HARMONY BITES".

PAGE TWO:

Panel One: Exterior, House of Blues on Sunset Boulevard in Hollywood. You can find photos online -- it's built to look ramshackle and has a very prominent picket fence surrounding it.

HOUSE OF BLUES

SUNSET STRIP

CAPTION (HARMONY): I have a job interview tonight. They're looking for a new bartender at the House of Blues.

Panel Two: Harmony talking head. She's sitting in a "confessional" style room decorated in bright colors and animal prints, talking directly to "camera". She has a small dog -- a Pomeranian -- on her lap. Another peeks up from behind her shoulder and several more play elsewhere in the room (one hangs happily by its claws from the wallpaper)

NO TEXT HERE. WHAT?

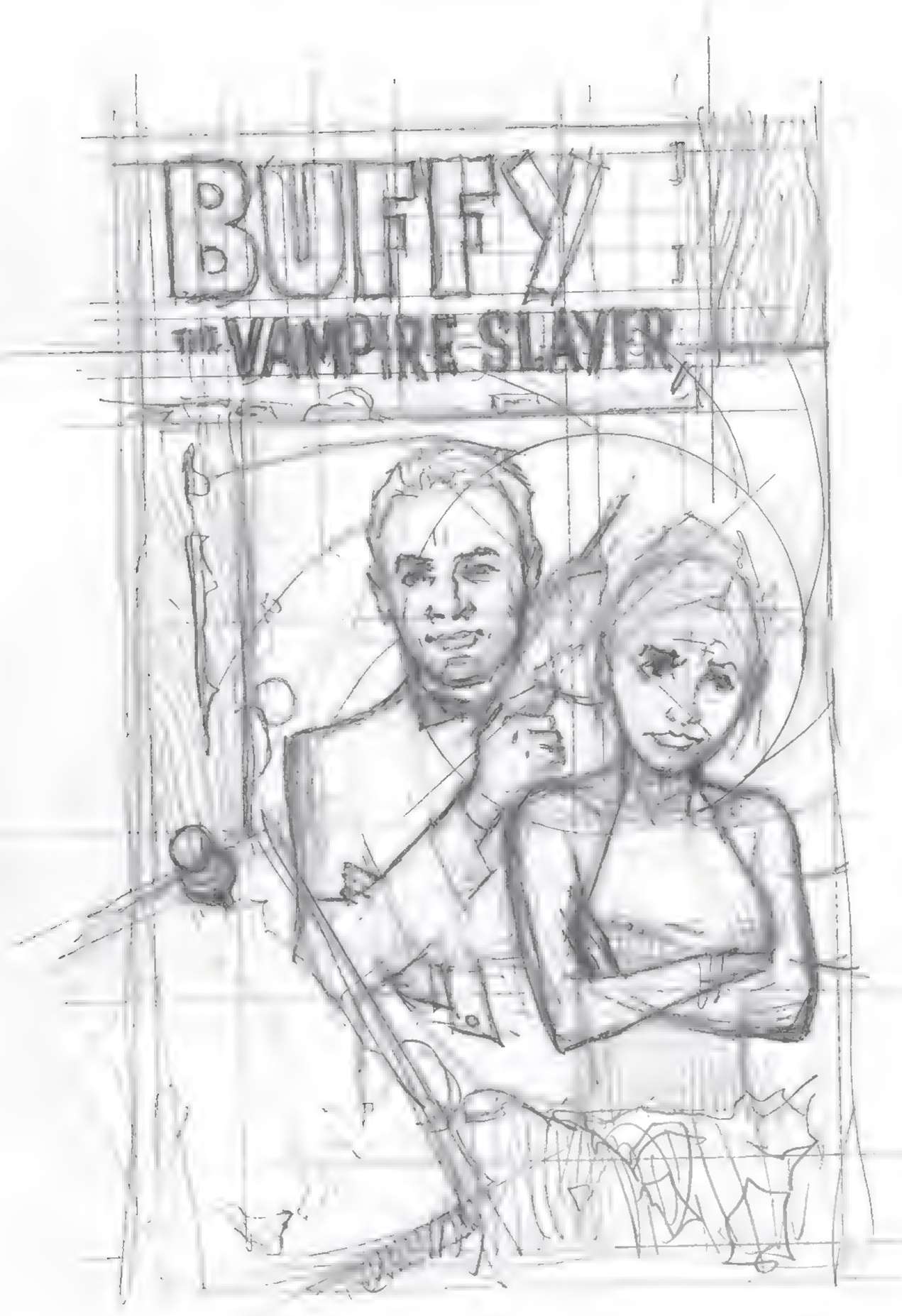
Harmony: "I hope they don't expect me to know how to mix drinks."

*On the facing page is an example of what scripts typically look like, and the little notes and things I jot down when I read them. I'll highlight little things I'm going to have to find reference for or dictate the type of action. It's great fun to piece the "puzzle" of a script into a visual representation. You want to stay true to the writer's intent, but you also want to give visual shape to the words.*

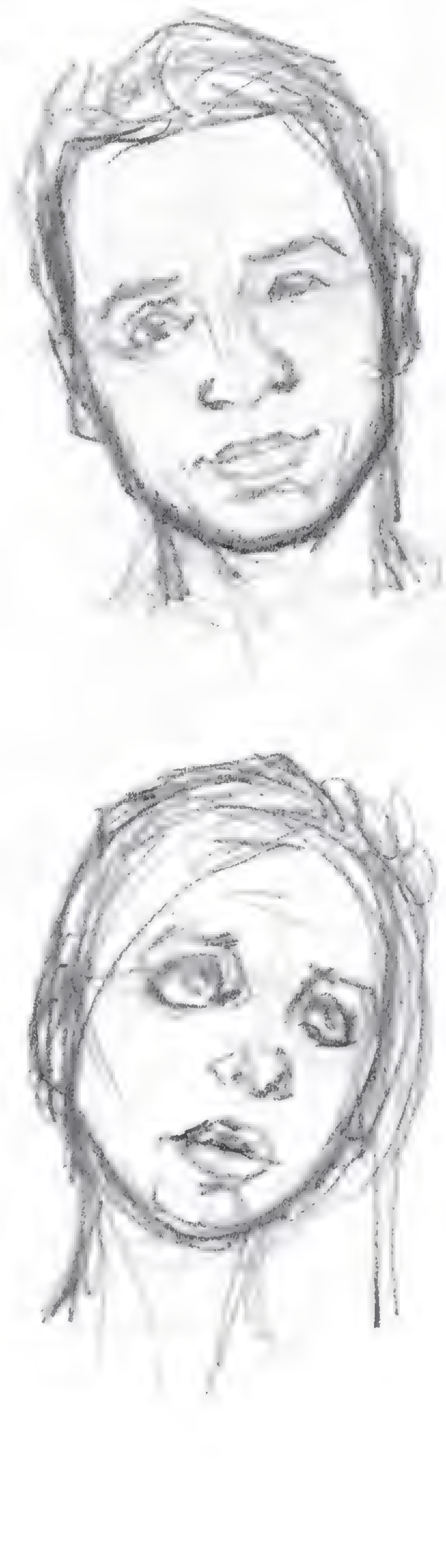
*This page has a whole mess of Vampy Cat designs. For issue #22 we were going to have these cute, plush-like dolls that were an obvious reference to Hello Kitty, but with a vampire twist. These little bastards were really demons on the inside. I went through a few stages with look and height. I even went so far as to make a female one, which never found its way into the book. It's amazing how much difference there is in a character when you do something as simple as changing the eyes. The bottom figure pose I borrowed from a Matt Groening comic strip called* Life in Hell.

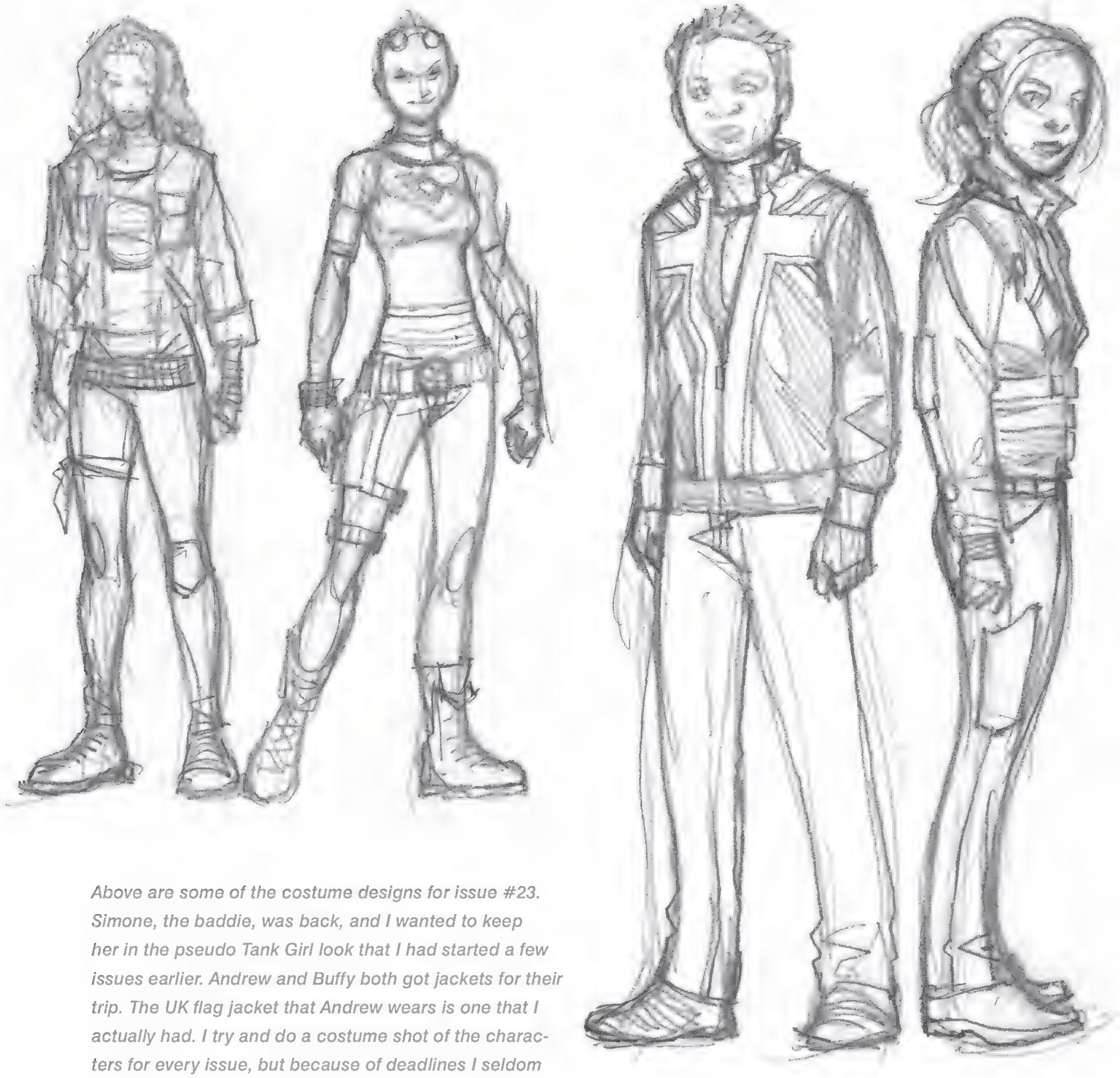
*Once the Vampy Cats were figured out, I went on to draw a whole mess of them on the cover. A later reveal in the story saw these Cats coming together to form one big Cat. On the cover I wanted to draw the little ones in the shape of a big hand wrapping around Buffy, but it never did work out.*

*Above are examples of the demon that Kennedy and Satsu fight in issue #22, along with a couple pages of layouts for that story. Remember what I said about eyes earlier? I wish I'd done the eyes differently for this demon. The way it turned out in the book, he looked too cartoony because the eyes gave him a more "warm fuzzy" feel than one of dangerous demon.*

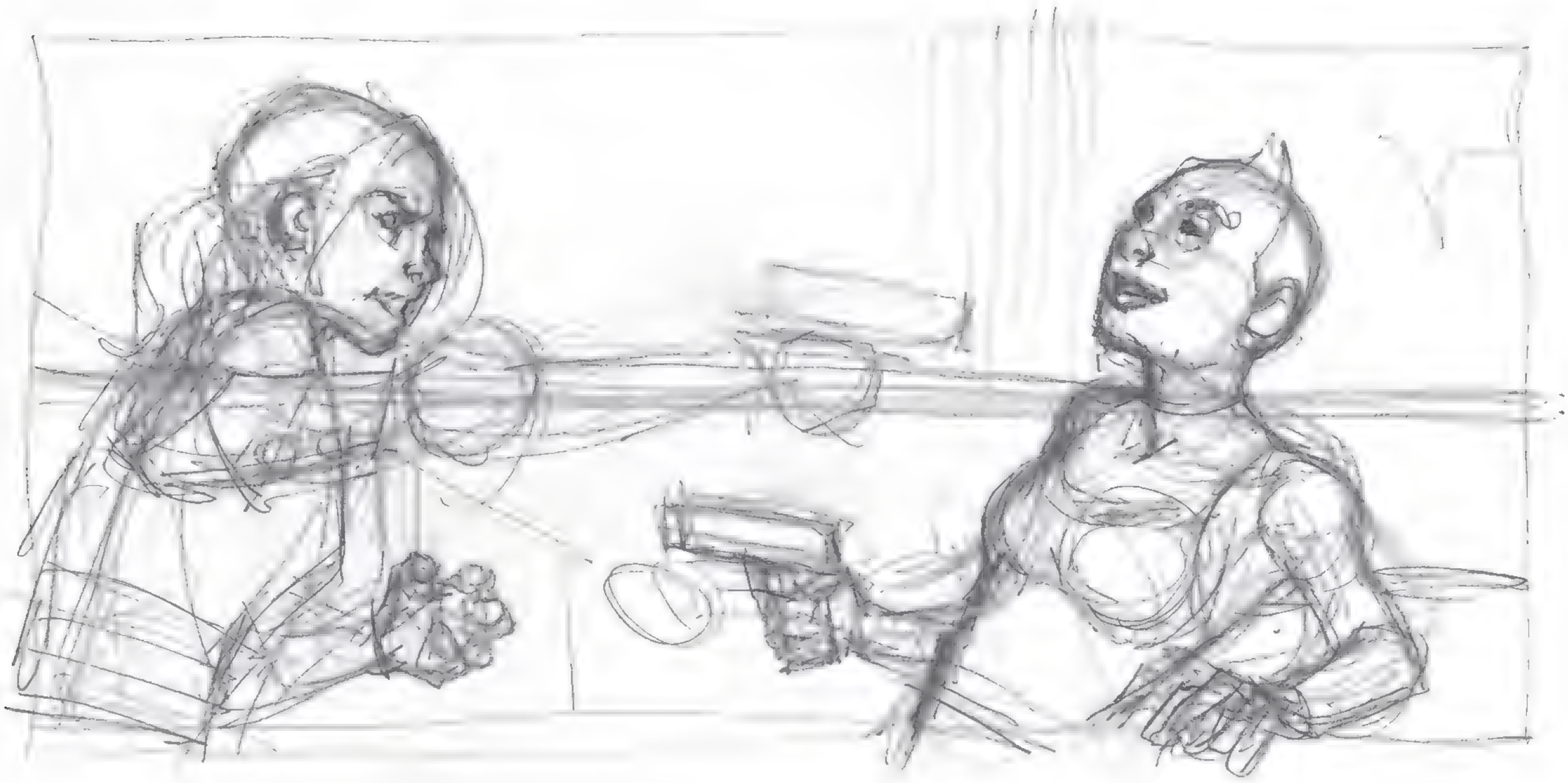


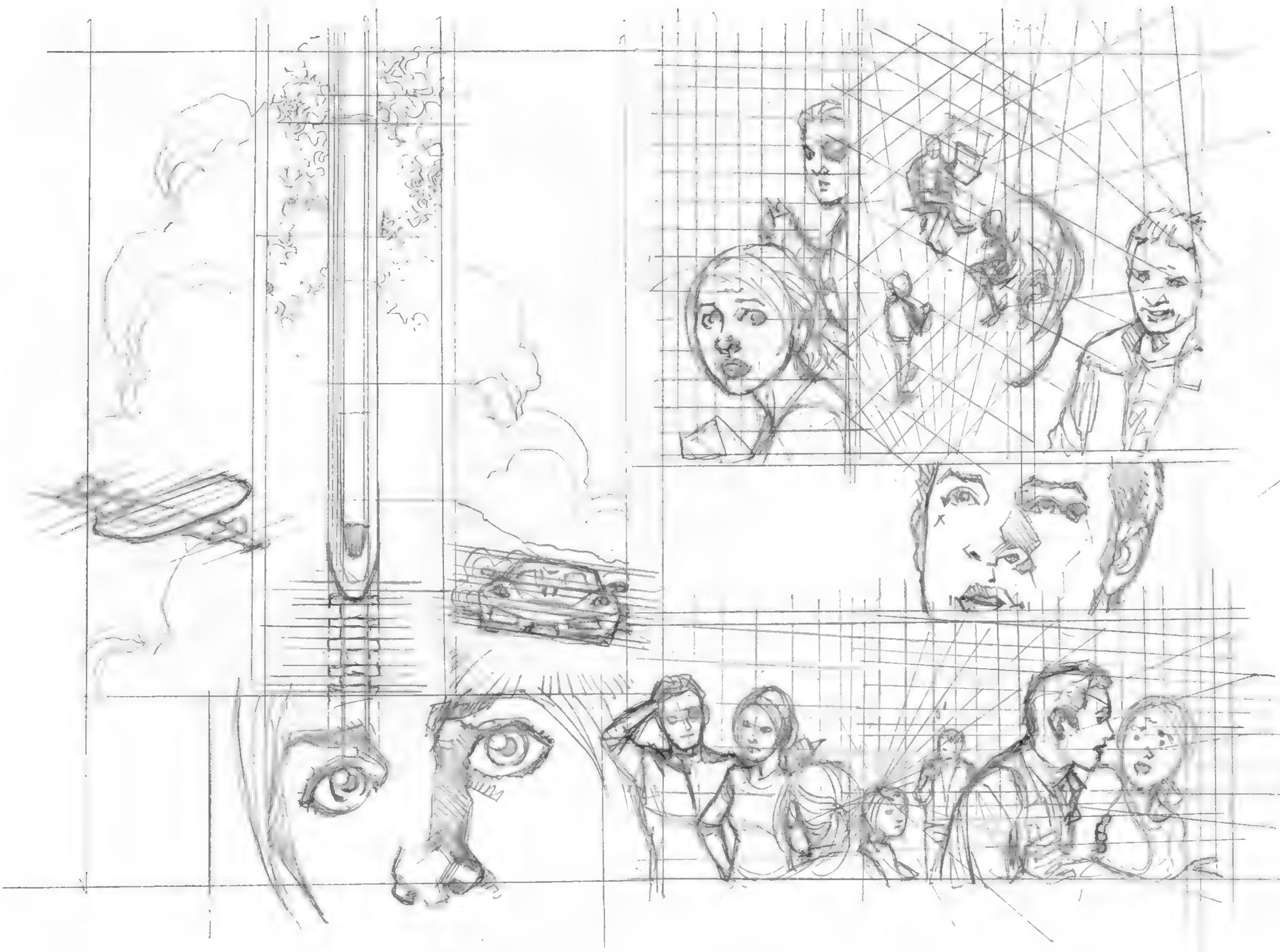

*The stories in the first half of this collection were standalone stories, meaning each story was one issue long. I got to draw quite a few characters in several locations. Issue #23 dealt with Andrew and Buffy on a solo adventure, so when I was thinking up ideas for the variant cover, I tried to imagine what Andrew would want on a cover if he was going to be in it. Bond. James Bond. In his fantasy life I thought Andrew would love to play the British secret agent, so I planned a cover around that. That's why he's in a suit and holding, not a Walther PPK, but a mini crossbow. I thought it would be cool to make the cover look like it was on a billboard on the street somewhere.*





*Above are some of the costume designs for issue #23. Simone, the baddie, was back, and I wanted to keep her in the pseudo Tank Girl look that I had started a few issues earlier. Andrew and Buffy both got jackets for their trip. The UK flag jacket that Andrew wears is one that I actually had. I try and do a costume shot of the characters for every issue, but because of deadlines I seldom get to do it as much as I'd like.*



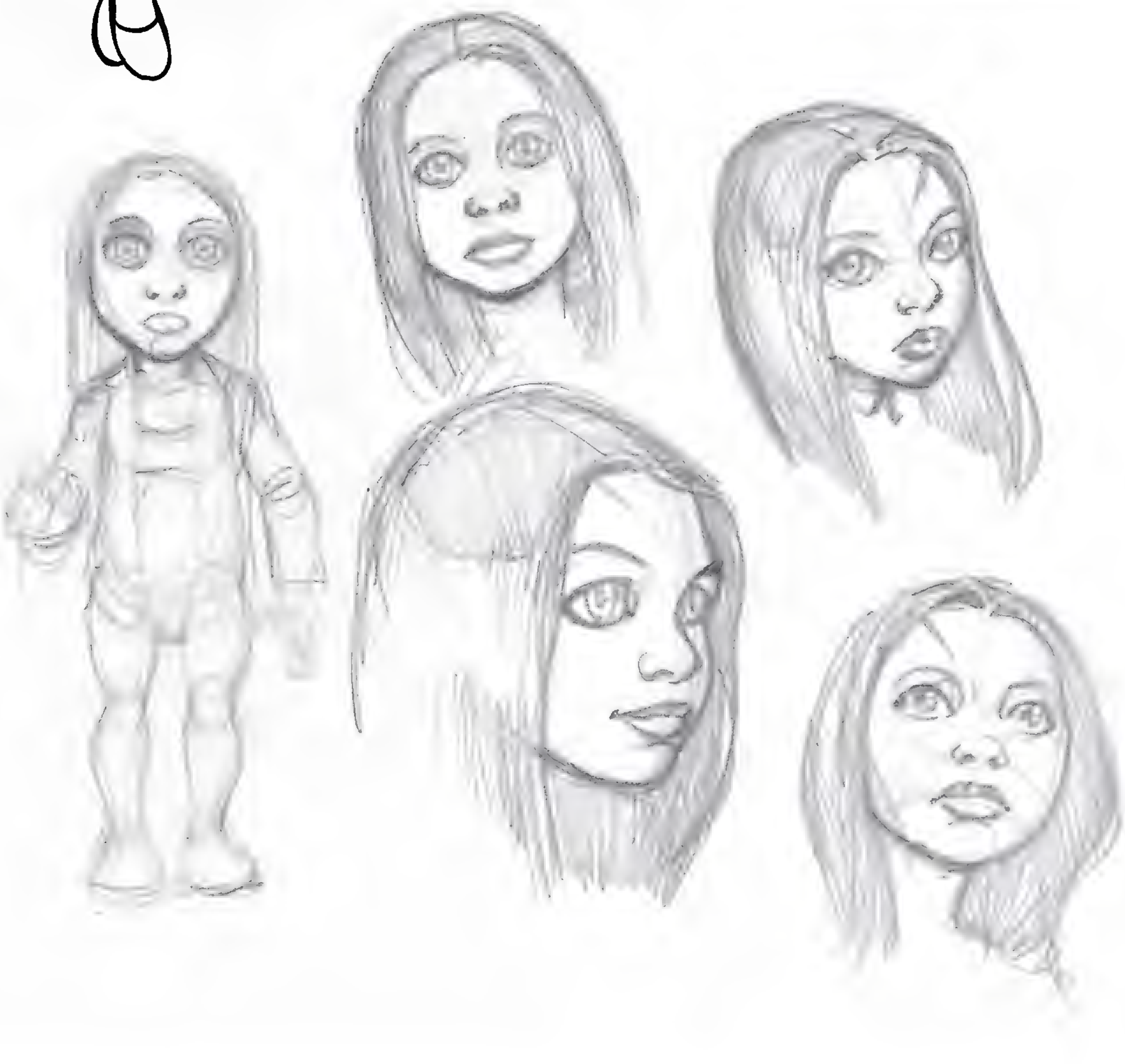


*This page is a typical example of the types of layouts I send to the editorial staff at Dark Horse, Joss, and whoever's writing the book at the time. At this stage things are still sketchy, with the perspective lines laid out. What this does is give the Powers That Be a good idea of how the page—and thereby the storytelling—is going to come across. This is intended only as a guide and isn't usually seen by the general public (you lucky guys, you!). From here, most of the involved team members are able to chime in about story flow, plot points, and any general idea that might come up. I'll try to lay down the character likenesses at this point too, or at least get an idea of what reference I'm going to need for a particular pose. This is where I'll labor over likeness and try to get that just-right photo reference.*

*Having all the story points done, I'll move to location and perspective. There should always be a reason why you draw something from a bird's-eye point of view (from high up) or a worm's-eye (from down low). These things should never be done arbitrarily. Drawing a panel from a particular angle gives a certain feeling to the scene, and as such, you want to give the reader a general feeling as to how the scene is played. Whether it be funny, tragic, or romantic, your choices in perspective can help you accomplish mood. In my opinion, this is the single most important stage in creating a comic. You can be the best artist in the world, but if you can't get across the intent of the scene from script to page, then all you're doing is drawing pretty pictures with no emotional connection.*

***Facing page:*** *Different looks at Dawn and Buffy.*

*Dawn was going through some big changes in Season 8. She was a giant, a centaur, and then a doll. I used to help out my mother, who owned a doll shop where she would give classes on how to make dolls. I played around with what Dawn's body would have looked like and whether it would be anatomically correct. I did several drawings here of how doll Dawn would look. The thing that became more and more obvious was that Michelle Trachtenberg already has a doll-like face. Big round eyes, full lips, porcelain skin. Beautiful. So it was more of a challenge to make her look like a doll without her just looking like I would normally draw her. From what I read of the "Once More with Feeling" episode of* Buffy, *Michelle wanted to do more dancing than singing, since she was in ballet. So when it came time to put a dress on her, I pictured her as a prima ballerina. I'm not sure why this never found its way into the finished book. I always love drawing Dawn. She has the most comic-book-like face of the whole gang.*



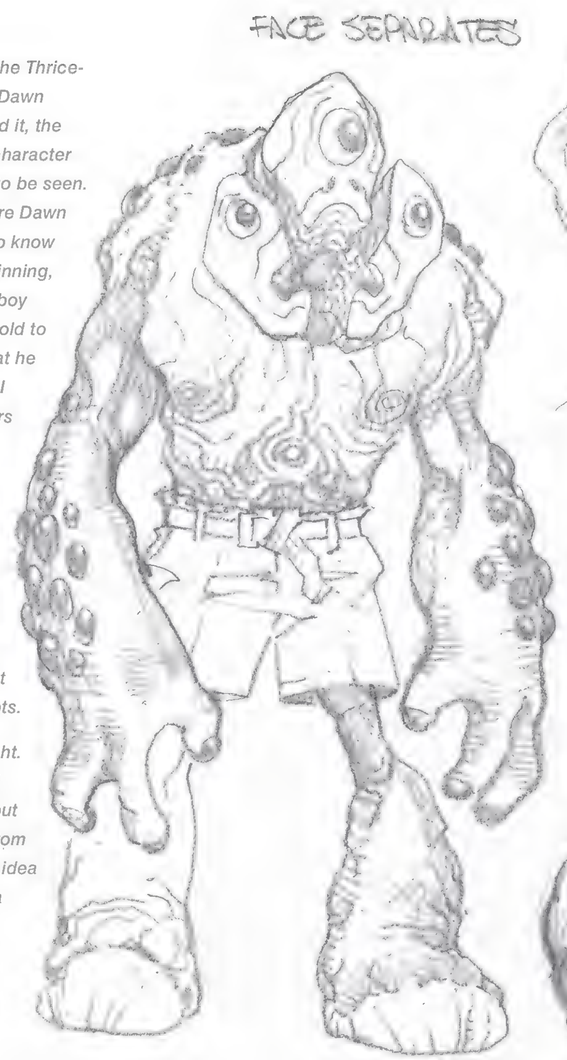
*When I get the cover description, it's usually very loose. Sometimes I have the script ahead of time to get an idea. From the concept and/or script I'll start to draw cover ideas that I think will look interesting, several for each cover. Sometimes it's easy and the ideas just flow, and other times it's a struggle to just draw a few ideas. I always try to give some distinctly different cover designs, even if it has nothing to do with the interior story. Covers are designed to entice the reader to pick up the book. Right away, I thought that since Dawn was so small now she could actually fit onto the cover, so drawing her full length would be interesting. I love when I get to incorporate the logo into the design, so I played around with doll Dawn interacting with the cover logo. I was really pushing for Dawn to hold the* Buffy *logo in some way, but I was overruled.*

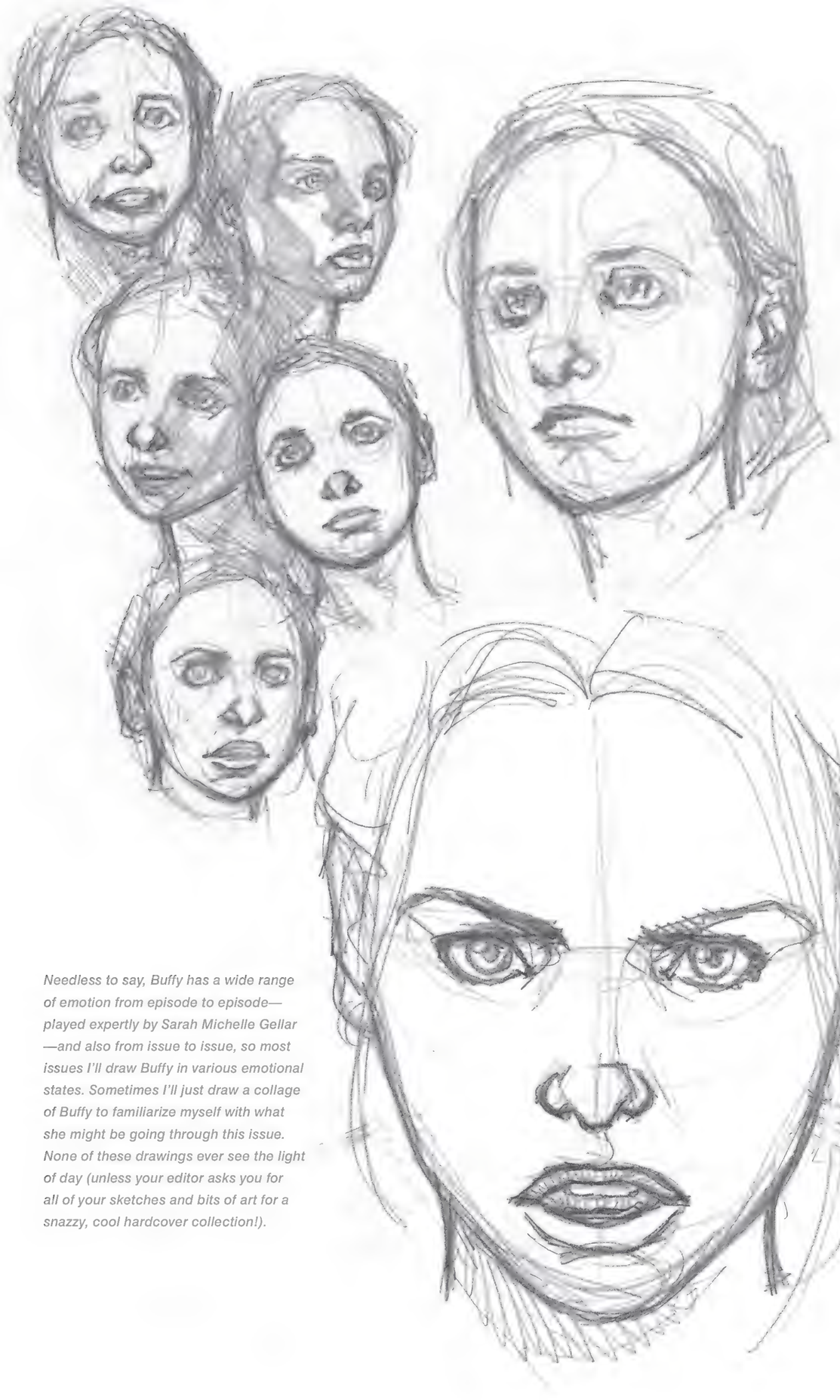
#25 COVER

*What we did have was a chance to reference one of the older* Buffy *covers. Jo Chen, for issue #4, had giant Dawn holding Buffy in the palm of her hand. I thought, wouldn't it be cute to give a tip of the hat to one of our own* Buffy *covers, only this time, since Dawn was a doll, Buffy could be holding her in the palm of her hand. It worked out great and I got a chance to pay homage to Jo Chen, who was doing some great, great covers. Funnily enough, no one ever made the connection between the two covers. Maybe I wasn't being as smart as I thought . . .*

*These are all conceptual designs for the Thrice-wise demon that put the whammy on Dawn and made her change. As I understand it, the Thricewise was initially a throwaway character that was mentioned but never meant to be seen. It wasn't until we got to the point where Dawn needed to be cured that we needed to know what he looked like. I think in the beginning, he was going to be a regular-looking boy that Dawn had fallen for. When I was told to come up with some designs as to what he would look like in his demon form, all I had to go on was the name. No powers or stuff like that, just a name. From there I took the Thricewise literally. All the designs I came up with have something to do with three. Like three eyes. Three legs. Three faces. That sort of thing. We wanted him to look as far from humanoid as possible. I don't consider myself a creature designer by any means, but it was fun coming up with these concepts.*

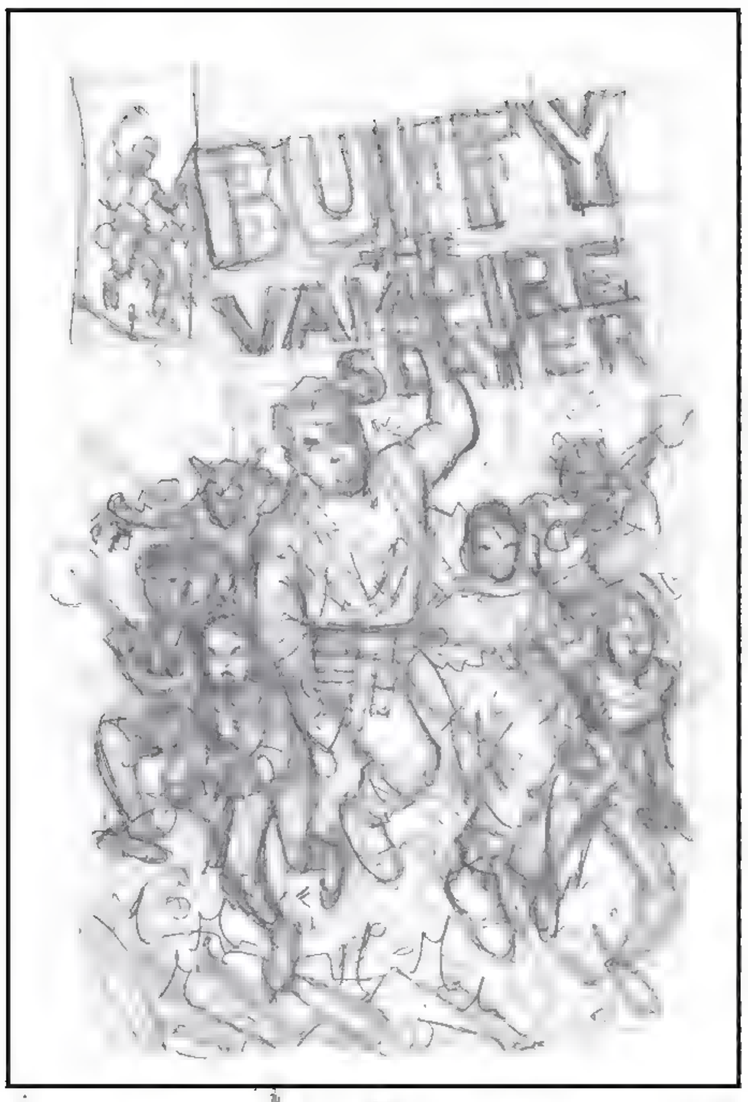
*I really liked the one directly to the right. His face was in three parts that would come together and form one image, but it was the one to the far right and bottom that was chosen. I think I crossed the idea of an octopus and a starfish living in a conch shell for that one.*



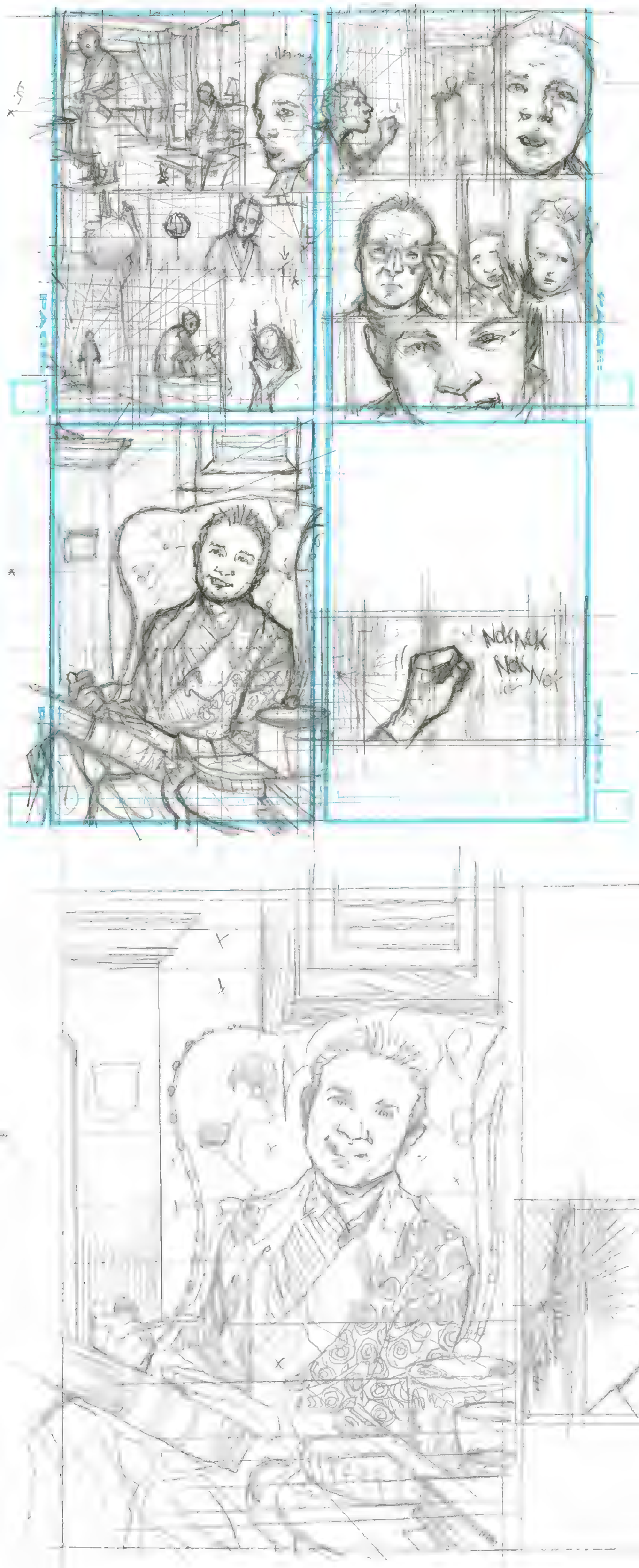


*Needless to say, Buffy has a wide range of emotion from episode to episode—played expertly by Sarah Michelle Gellar—and also from issue to issue, so most issues I'll draw Buffy in various emotional states. Sometimes I'll just draw a collage of Buffy to familiarize myself with what she might be going through this issue. None of these drawings ever see the light of day (unless your editor asks you for all of your sketches and bits of art for a snazzy, cool hardcover collection!).*

*These are some of the studies and costume designs for the arc that featured Oz. I was so happy that we finally got to see what happened to Oz after he left the show. I was surprised to find that he had a kid. I liked the idea that he had found a tribe of wolf people that helped him with his lycanthropy. And it was great to have Jane Espenson back to write these issues. Jane asked me to use the actress Dichen Lachman, who was on Joss's* Dollhouse, *as a reference in drawing Oz's wife.*



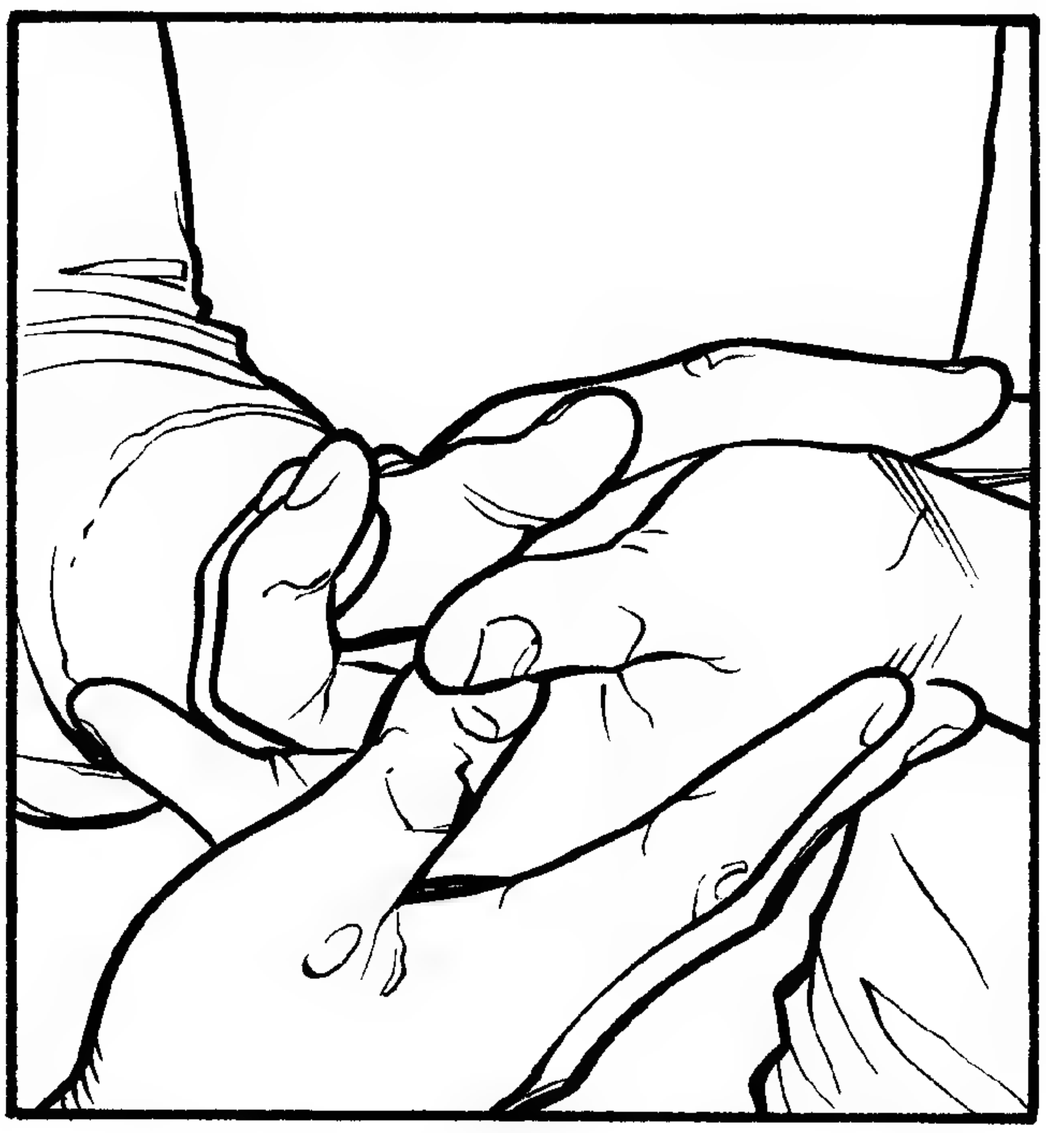

# BUFFY THE VAMPIRE SLAYER




***Facing page:*** *So much has been made about Xander and the eye patch. References to Snake Plissken, Captain Ron, and of course Nick Fury—that howling commando who led his troops in World War II, and later became the head of S.H.I.E.L.D., and was generally Marvel Comics' answer to James Bond. There was a classic cover of Fury from his* Commando *days, and I was excited to pay homage to it. I tried to channel my best Jack Kirby, the artist of the book, as I re-created the cover. I added the other characters behind Xander because I thought it needed balance, since Xander wasn't going to battle alone in this issue. I really liked the way it came out, and it was a big hit with the comics-hip fans of* Buffy.

*On this page Jane was writing a story similar to one in Season 7, "Storyteller," where Andrew was doing an exposé on video. I went back to the episode and opened the comic the same way with Andrew and the same setting. These are all layouts, and you can see I was drawing pretty tight because I had so much reference to go on. I always say to anyone who asks,* The more reference I have, the better the art will look.

*This was a very intense scene, even though it was played very subtle. When you read the story you start to become aware—if I've done my job well—that Buffy might be developing serious feelings for Xander after all this time; so, most of this scene is played with minimalism to get you, the reader, to concentrate on the characters. It's a touching few pages that you can see played out in the thumbnail stage (above) and in the layout stage (below). I love these types of scenes because I think this is when we are closest to what the show really meant to people. All the big monsters, intense action, and giant settings are great, but it's the little emotional one-on-ones that I think* Buffy *fans like the most. I certainly do.*



*And it's scenes like this that always take me the longest to draw. I struggle to get that "oh so perfect" shot which will drive home the emotional context. I find myself sketching characters over and over, and how they stand, how they look, and what emotional range is on their faces for these scenes. It's not easy, and I think I make it harder on myself than it has to be, but the result, when it works, is always worth it!*

*Here we have the climax to* Retreat, *and Jane wanted to use some Tibetan goddesses as part of the ending battle. I used the image of one of the goddesses (left), Palden Lhamo, as a base, and then drew the faces of the characters on top of it being shattered. I thought it was a pretty neat idea.*

***Facing page:*** *Layouts to the climactic scene with the goddesses coming to wreak havoc. I had to be tighter with these layouts because there was so much going on. I've learned that if you make your layouts as clear as possible, your finished page will flow that much more easily when you draw it.*

KRRK-KK-BOOM

*Once the fight was done, the big reveal of the last issue was that Buffy was able to fly. Here you have the last three pages of issue #30: a double-page spread and a splash page. This is an old cinematic trick: you pull in extremely close to the character and right before the big reveal—in this case, Buffy floating thirty feet in the air—you pull back for a far shot to make the scene as surprising to the reader as it is to the character. It was hard to show Buffy so high up in the snow with so few perspective details to go on, but I thought it worked out well!*

# CREATOR BIOGRAPHIES

Writer, producer, and director JOSS WHEDON began writing feature films and acting as a "script doctor" in the 1990s. He introduced the character for which he is most well known in his script for the original *Buffy the Vampire Slayer* film (1992).

In 1997 Whedon founded Mutant Enemy Productions so that he could coproduce the television series *Buffy the Vampire Slayer*. The series ran from 1997 to 2003, giving birth to Whedon's cultlike fan following, and led to a spinoff series, *Angel*, as well as comics series based on both shows. In 2002, Whedon produced and wrote the television series *Firefly*, which eventually led to a feature film titled *Serenity* (2005), as well as more comics. In 2008, Whedon produced and cowrote, with his brothers Zack and Jed Whedon, and Maurissa Tancharoen, the Emmy-winning online series *Dr. Horrible's Sing-Along Blog*—again leading to a comics series. His most recently produced television work, *Dollhouse*, created with Jed Whedon and Tancharoen, premiered in 2009. He is the writer and director of the blockbuster film *The Avengers*, based on the Marvel Comics superhero team.

Comics written by Whedon include *Fray* and *Buffy* Season 8, both based in the *Buffy the Vampire Slayer* universe, and *Sugarshock*, all for Dark Horse Comics, and *Runaways* and *Astonishing X-Men* for Marvel Comics.

Writer, producer, and director **STEVEN S. DEKNIGHT** grew up in the small town of Millville, New Jersey, and dreamed of becoming an actor. During his college years he changed his direction, first graduating from University of California, Santa Cruz, with a degree in theater arts, and then from University of California, Los Angeles, with a degree in dramatic writing. While pursuing a career in screenwriting, DeKnight spent several years as an ESL teacher before he broke into television with a job on MTV's *Undressed*. Writing a *Buffy the Vampire Slayer* script on spec garnered DeKnight a writing job with the television series in its fifth season. He continued with *Buffy* as a writer, and then story editor, during the sixth season. DeKnight joined *Angel* in the show's fourth season as writer and coproducer. He became a producer, and then supervising producer, during *Angel*'s fifth and final season in 2004. DeKnight joined the staff of *Smallville* in that show's fourth season, becoming a writer, director, and supervising producer. In 2008, he became a consulting producer for Joss Whedon's *Dollhouse*, but only remained on staff through the show's second episode, "The Target," which he wrote and directed. Most recently, DeKnight has been working on Starz's popular *Spartacus* series, as creator and executive producer.

Best known as a writer and producer for a variety of science-fiction television series, **JANE ESPENSON** first attempted to enter the field by submitting several spec scripts to *Star Trek: The Next Generation* while she was a graduate student at University of California, Berkeley. In 1992 she was given a spot in the Disney Writing Fellowship, which led to work on ABC's *Dinosaurs* and Touchstone Television's *Monty*. From there, in 1997, she became a writer and producer for the sitcom *Ellen*. A year later, Espenson applied for a position on *Buffy the Vampire Slayer*, and became executive story editor in the show's third season. Espenson remained with the show through its final (seventh) season. She wrote or cowrote twenty-three episodes; "Conversations with Dead People," cowritten with Drew Goddard, won a 2003 Hugo Award. *Buffy* also brought Espenson to the comics world. She wrote several stories for Dark Horse Comics' *Buffy the Vampire Slayer* series and the related comics *Tale of the Slayers* and *Tales of the Vampires*. After *Buffy*, Espenson wrote and produced for a variety of TV series, including *Firefly*, *The O.C.*, *Gilmore Girls*, *Tru Calling*, and *Jake in Progress*, before joining the staff of Sci-Fi's *Battlestar Galactica* in the fourth season as co-executive producer. She remained with the series through the remainder of its episodes and two television movies, and then took on executive producer duties for the spinoff, *Caprica*. While working on *Battlestar*, Joss Whedon's *Dollhouse*, *Caprica*, and other series, she returned to the world of comics with *Buffy the Vampire Slayer* Season 8. In 2011, Espenson joined ABC's new series *Once Upon a Time* as consulting producer and writer, and is still currently with the program. Also in 2011, Espenson launched her first independent web series with cocreator Brad Bell, *Husbands*. The series had a successful first season and is soon to be followed by a second, as well as a serialized webcomic from Dark Horse Comics, both in 2012.

Writer and producer **DREW Z. GREENBERG** did not intend to become a writer when he enrolled at University of California, Los Angeles; he started as a premed major, and then graduated with a degree in law. Before graduating he took a chance by writing *Star Trek* episode scripts on spec, and when he was contacted about them and asked to pitch, he decided to pursue a writing career. When some of Greenberg's work landed on the desks of Joss Whedon and producer Marti Noxon, he was called, and then hired as a writer for *Buffy the Vampire Slayer* in 2001. He continued to work for the show through its final season. Around that same time, Greenberg began work as executive story editor for *Smallville*. Following the end of *Buffy*, Green-

berg moved on to work as coproducer and writer for *The O.C.* (2004–2005). In 2006, he joined the crew of *Dexter* as writer and producer, and was nominated for a Writers Guild of America award for his work on the series' first season. Greenberg returned to the world of *Buffy the Vampire Slayer* for a short time in 2009, writing a one-shot comic for Dark Horse's *Buffy* Season 8. Next came the television series *Warehouse 13* (2009–2011), *Star Wars: The Clone Wars* (2009–2010), and *Caprica* (2010). Greenberg returned to *Buffy* once again when he cowrote a groundbreaking two-issue arc for *Buffy* Season 9, with friend and fellow writer Jane Espenson.

*Buffy the Vampire Slayer* Season 8 and Season 9 series artist **GEORGES JEANTY** studied fine arts at Miami Dade University; the pursuit of a career in comics was a logical choice for his artistic talents. In 1993 he broke into the world of comics with *Paradigm* #1 from Caliber Comics, and soon was penciling for London Night Studios. Moving to Atlanta, Georgia, in 1994, Jeanty joined Gaijin Studios and began to work regularly for DC Comics on titles such as *Green Lantern*, *Superboy*, and *Superman*. His first ongoing series came in 1999 with Marvel Comics' *Bishop: The Last X-Man*, and was followed by work on *Gambit*, *Deadpool*, and *Weapon X*. In 2003, Jeanty left Gaijin Studios and formed Studio Revolver with fellow artists Dexter Vines, Tom Feister, and Tariq Hassan. The year 2006 brought Jeanty the critically acclaimed comics miniseries *The American Way*, a controversial sixties-era series written by screenwriter John Ridley and released through WildStorm. Soon after the success of *The American Way*, Jeanty was approached by Dark Horse Comics to be the regular series artist for *Buffy the Vampire Slayer* Season 8—for which he had been handpicked by Joss Whedon. Georges Jeanty's run as the artist for Season 8 was critically acclaimed, and the series received the 2008 Eisner Award for Best New Series. Jeanty continues as the regular series artist for *Buffy the Vampire Slayer* Season 9.

A graduate of Marquette University with a degree in journalism, **JIM KRUEGER** initially entered the world of comics as creative director at Marvel Comics, before becoming a freelance comic-book writer. Early in his career, Krueger worked on Marvel titles, such as *X-Men* (1994). In 1996, he began his creator-owned series *The Foot Soldiers* with Dark Horse Comics; later he continued the series, through 1998, with Image Comics. Returning to Marvel in 1998, Krueger began his *X* trilogy with *Earth X*, in collaboration with Alex Ross. *Earth X* was followed by *Universe X* from 2000 to 2001, and then *Paradise X* from 2002 to 2003. During this time Krueger also worked on *Alphabet Supes* (Big Bad World Comics), *X-Men* (Marvel), and *Clockmaker* (Image), as well as a short film, *They Might Be Dragons*, which he wrote, directed, and produced. The film won an award for Best Short Film at the New York Independent Film Festival. His first work for DC Comics began in 2005 with the *Justice* series, another collaboration with Alex Ross. Then, in 2008, Krueger and Ross began the Marvel/Dynamite Entertainment series *Project Superpowers*, as well as *Avengers/Invaders*. Next for Krueger and Ross was the series *Absolute Justice* for DC Comics, which began in 2009. Most recently, Krueger has been cowriting the Ardden Entertainment series *Phoenix*, with Brendan Deneen.

Best known for his work in the *Buffy* universe, comic artist **KARL MOLINE**'s first project with series creator Joss Whedon was the 2003 miniseries *Fray*, from Dark Horse Comics, set in the future of Buffy's world. With the canonical return of *Buffy the Vampire Slayer* in comics with Season 8, Moline was again brought in to draw a *Buffy/Fray* crossover arc in issues #16–#19, as well as a Season 8 *Willow* one-shot and a *Riley* one-shot. His other work for Dark Horse includes a *B.P.R.D.: War on Frogs* one-shot in 2008 and the miniseries *B.P.R.D.: The Dead Remembered* in 2011. Moline has also done work for other comics publishers, such as Marvel Comics (including *Avengers Academy*, *The Loners: The Secret Lives of Super Heroes*, *Spider-Man Unlimited*, *X-Factor*, and *X-Men*).

**DOUG PETRIE** is a writer, director, and producer best known for his work on *Buffy the Vampire Slayer*. Before *Buffy*, he wrote scripts for Nickelodeon's *Rugrats* and *Clarissa Explains It All* and the screenplay for the feature film *Harriet the Spy*. Petrie joined the crew of *Buffy* in the show's third season (1998) as story editor, and over the next five seasons became executive story editor, coproducer, supervising producer, and finally co-executive producer. Along with writing and producing the *Buffy* television series, Petrie also wrote for the spinoff series *Angel*, and for Dark Horse Comics' *Tales of the Slayers* and *Buffy* series. After the final season of *Buffy*, Petrie continued work in television, writing and producing for *Tru Calling* (2003–2004), *The 4400*, *The Batman*, *CSI: Crime Scene Investigation*, and *Pushing Daisies*. In 2011, Petrie began writing and producing for television's *Charlie's Angels*, and most recently has written for USA Network's summer 2012 series *Common Law*.

Brazilian artist **CLIFF RICHARDS** is best known for his work on the original Dark Horse *Buffy the Vampire Slayer* comics series that ran from 1998 to 2003, while the television series was still on the air. Over the years, Richards has also drawn for DC Comics' *Birds of Prey* and *Wonder Woman*, and for Marvel Comics' *Rogue*, *Excalibur*, and *New Thunderbolts*, among many other titles. Most recently, Richards was the artist for the comics series *Dollhouse*, a five-issue supplement to the television series from creator Joss Whedon, as well as a three-issue arc of *Buffy* Season 9.

# Buffy the Vampire Slayer™

## SEASON 8 VOLUME 3

A new world order is established, where vampires reign supreme, and Slayers are public enemy number one . . .

Events driven by the newest Big Bad, Twilight, have forced vampires into the mainstream, causing Buffy and her Slayer army to quickly fall under public scrutiny. With vampire Harmony Kendall bringing the glitz, glamour, and fun of the afterlife to the public through her interactive reality TV show, and adorable Vampy Cat toys flooding the market, Buffy is at a loss. Adding to the problem is gun-toting, power-hungry Simone, who exploits her own Slayer abilities. Meanwhile, Faith and Giles continue their mission to help Slayers learn to hone their newfound abilities, and Dawn finally deals with her growing pains.

Without a solution for the world's ire toward Slayers, Buffy goes underground just as Twilight's army closes in. She and the Slayers retreat to the Tibetan mountains, where they seek aid from Oz, the only person who has learned to control the magic that changes him from man to werewolf. If the Slayers can somehow hide their magic, perhaps Twilight will lose their trail and they can live in peace. For now.

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## SEASON 8 VOLUME 3

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GEORGES JEANTY

STEVEN S. DEKNIGHT

DREW Z. GREENBERG

JIM KRUEGER

DOUG PETRIE

CLIFF RICHARDS

KARL MOLINE

Joss Whedon's *Buffy the Vampire Slayer* television series continues in comic form with the revolutionary Season 8!

In a strange turn of events, Buffy experiences Twilight's insurmountable reach through the sudden mass popularity of vampires—they even have a spokesperson with a reality TV show, Harmony Kendall! Rebel Slayer Faith continues on her journey to help other directionless Slayers, and Dawn finally resolves her ongoing growing pains. Then, as the world's distaste for Slayers grows, Buffy takes her troops to a refuge in the Tibetan mountains, where she hopes to receive some help from longtime friend—and *werewolf*—Oz.

This deluxe edition collects *Predators and Prey* and *Retreat*, the fifth and sixth arcs of Season 8, along with three short stories and an expanded sketchbook section from series artist Georges Jeanty.

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